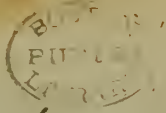






*Bought with the income of
the Scholfield bequests.*





Palmodia Christiana

a collection of

SACRED MUSIC

(in Four Parts, designed for Public Worship)

Containing 200 plain Psalm Tunes; 50. Hymns & a few pieces in the Hymn Style for the Three great Festivals; Christmas-Day, Easter-Day & Whit-Sunday, with the Basso Figured for the

ORGAN or HARPSICHORD;

dedicated by Permission to

John Creuze Esquire

High Sheriff of the County of SURRY.

Many of the Tunes are Harmonized, & a very considerable number entirely new, Composed by
Book 2 **WILLIAM DIXON** *P 31*

NB The whole is also adapted for a single Voice, or Harpsichord, & for the convenience of Purchasers is divided into 3 Books Price 3s. each, or the whole complete, Price 8s.

Exclusive of New Tunes, the following Books contain most of the admired Old ones, all are adapted to the version of the Church of England, & to render the Book more generally acceptable, several of them are also accommodated to the Words of Dr. Watts's Psalms & Hymns.

An easy & concise Introduction to Singing is also prepared, containing Rules for Singing at Sight, formed by the Author during many years Study & practice in Teaching.

L O N D O N

Printed & Sold by Preston, Sell at their Wholesale Warehouse, &c. Strand.

School



Feb 1878

M.

TO
JOHN CREUZÉ, Esq;
 HIGH SHERIFF of the COUNTY of SURREY.

SIR

I humbly beg leave to present you with the following sheets, wherein I have been solicitous to furnish all the Variety with which Psalmody abounds, in Terms adapted to general comprehension; to this End, I have, as much as lay in my Pow'r, simplified the Composition, that whatever offsweetness the Melody possess'd, it might be within ev'ry one's reach. The Tunes upon the Subject of Thanksgiving, are I think much improved, since I have been honoured with your notice; for, however we may wish to perform the duty, from the general opinion of all GOD'S Dispensations being for our Good; Yet, neither the Head or Heart oppress'd with woe, and suffering from the frowns or malevolence of a severe World, is likely to suggest to itself sounds of Joy, suited to "such as keep Holiday." But your Name Sir, and liberal Patronage, which put it into my power to fulfill the Engagements made to a long list of respectable Subscribers, enabled my grateful Heart, for the moment, to Sing the "Song of gladness among my Fellows."

I had before been favor'd with the good wishes of many; but unhappily, good wishes only, were to me as Fair Winds to the Shipwreck'd Mariner who has neither Sail or Bark; it remain'd for you Sir, who had nothing to hope for, or fear, from the Caprice of the Multitude, and was not in the Habit of seeking for any other Advantage, from the indulgence of Natural Benevolence, than the Pleasure that such an indulgence brings with it, to Confer upon me Kindnesses which I shall remember with gratitude to my latest hour. That I may not offend your delicacy Sir by saying too much upon the Occasion, I will close this with a declaration that whatever satisfaction the Public may derive from this work it owes it to your Patronage. With the highest sense of your favor, and with the most profound Respect, I have the Honor to Subscribe myself

SIR

Your most Obliged, and most

Devoted, Humble Servant.

GUILDFORD

W. DIXON.

LIST OF SUBSCRIBERS.

A

W. Alderfey, Esq; Stoke Surry 2 Books
 Mrs. Alderfey, - - - - 2 Books
 M^r. B. Adams, Gosport 2 D^o
 M^r. Isaac. Adams, D^o.
 M^r. Jos^h. Arminer, D^o. 8 Books
 M^r. Rob^t. Ashford, D^o.
 M^r. W. Ashford, D^o.
 M^r. W. Allcot, D^o.
 M^r. W. Aftlett, Alrefford
 M^r. Edw^d. Ayes, Basingstoke
 Mr. Alderly, Doctors Commons London

B

The Rev^d. M^r. Bogue, Gosport 10 Books
 M^r. B. Banks, Sen^r. Salisbury 2 Books
 M^r. W. Banks, Jun^r. D^o. D^o.
 M^r. W. Baldy, Portsmouth
 M^r. T. Baker, Southampton 6 Books
 M^r. Baker, Newport ^{M^r. Baker, Poole.}
 M^r. Jn^o. Baxter, Jun^r. Hascomb
 M^r. Beal, Fareham
 M^r. Ch^m. Bedford, Portsmouth
 M^r. Ja^s. Bennet, Farnham
 M^r. Cha^s. Betts, Sen^r. Guildford
 M^r. Cha^s. Betts, Jun^r. Guildford
 M^r. Jn^o. Betts, D^o.
 M^r. T. Biddlecomb, Gosport
 M^r. Jn^o. Breadhower, Portsmouth 3 Books
 M^r. Ja^s. Bristow, Poole
 M^r. Jn^o. Bridger, Milford
 D^r. Blunt, Odiham

Mrs. Blunt, Wallop Hants
 M^r. G. Bixley, Jun^r. Sende
 M^r. Edw^d. Blaxton, Guildford
 M^r. Tho^s. Richnell, D^o.
 M^r. Tho^s. Budd, Jun^r. Richmond
 M^r. Ball, Musician^c

John Creuze, Esq; Stoke Surry 4 Books
 M^r. W. Capes, Scotton
 M^r. Jos^h. Carter, Portsmouth Common
 M^r. Mathew Carter, Brockhurst
 M^r. John Carter, Titchfield
 M^r. W. Callaway, Farnham
 M^r. John Callingham, Albury
 M^r. T. J. Clark, Gosport
 M^r. John Clark, Salisbury 2 Books
 M^r. John Clark, Titchfield
 Mrs. M^c. Coy, Gosport 2 Books
 M^r. M^c. Cleoad, D^o.
 M^r. Rich^d. Chapman, London
 Rev^d. David Cole, Guildford 2 Books
 M^r. Jacob Cole, D^o.
 M^r. W. Cooling, Scotton
 M^r. Fra^s. Cox, Jun^r. Gosport
 M^r. W. Countor, Poole
 M^r. Tho^s. Coward, Poole
 L^t. Geo. Crawford, Gosport
 M^r. B. Cuzens, Portsmouth Common
 M^r. F. Cuffell, Titchfield
 Choir of Singers, Liss
 Choir of Singers, Elmworth
 M^r. J. Cobby, D^o.

Choir of Singers, Farnham 3 Books
 Choir of Singers, Scotton 2 Books
 Choir of Singers, Scotter 2 Books
 Choir of Singers, Worplesdon 4 Books
 Choir of Singers, Crendall 2 Books

D

M^r. G. Davis, Portsmouth Common
 M^r. R. Dods, Surgeon Gosport 4 Books
 M^r. Tho^s. Dodson, Guildford
 M^r. Hen^y. Dowling, D^o.
 M^r. Tho^s. Deeble, Doctors Commons London
 Rev^d. Phillip, Dixon,
 M^r. W. Dixon, London
 M^r. Joseph, Dixon, Scotton
 M^r. John Dixon, D^o.
 M^r. Rich^d. Drake, Newport
 Rev^d. M^r. Dunn, Portsmouth Common 5 Books
 M^r. Tho^s. Dyle, Salisbury
 Captain Elford, E
 M^r. Edw^d. Ede, Guildford
 M^r. Jn^o. Elgar, Portsmouth Common 2 Books
 M^r. James Evans, Gosport 12 Books

F

M^r. Edw^d. Hawkes, Guildford
 M^r. W. Foreman, Scotton
 M^r. Silvester, Foreman, D^o.
 M^r. W. Forrest, D^o.
 M^r. S. Foster, Scotter
 M^r. Jn^o. Foster, Farnham
 M^r. W. Franks, Worplesdon
 M^r. J. Freemantle, Alrefford
 M^r. W. Fry, Portsmouth Common

G

M^r. John Gibbs, Em^lworth
 M^r. Sam^l. Glyn, Havant
 Lady Gatehouse, Guildford 2 Books
 M^r. Gatehouse, D^o
 M^r. W. Gauden, Hasler Hospital
 The Rev^d. Peter Good, Havant
 Major Edw. Goodenough, London 2 Books
 Mrs. Godwin, Stoke
 M^r. Jos^h. Goodeve, Gosport 8 Books
 M^r. W. Goodeve, Newport
 M^r. Goodman, Langston
 M^r. John Goss, Salisbury 2 Books
 M^r. W. Gibson, Gosport
 Miss Gines, London
 Miss R. Gines, London
 The Right Honourable Lord Grantley, Wornish
 M^r. Ja^s. Grift, Portsmouth Common

H

Hen^y. Halfey, Esq; Henley Park
 M^r. John Hammond, Gosport
 M^r. John Handley, Gosport 2 Books
 Doc^t. Harris, Doctors Commons London
 M^r. Geo. Handley, Gosport
 M^r. J. Harding, Portsmouth Common
 Miss Harvy, Albury
 Wm. Haydon, Esq; Guildford
 M^r. W. Hayter, Gosport
 M^r. John Heel, Havant

M^r. T. Hayter, Gosport 2 Books
 M^r. Cha^s. Hill, Winchester
 M^r. Cha^s. Hines, Gosport 4 Books
 M^r. T. Humphrey, Guildford
 John Hughes, Esq; Worplesdon
 M^r. John Hunt, Besthorpe
 Captain Hunter, Guildford

I

M^r. S. Ireland, Portsmouth
 M^r. W. Ireland, Milford
 M^r. James Isaac, Wareham

J

M^r. John Jerrett, Sen^r. Farnham
 M^r. Daniel Jones, 2 Books, London
 M^r. Fran^s. Jones, Gosport 2 Books

K

M^r. J. Kent, Gosport 3 Books
 M^r. B. Keene, Guildford
 James Kirkpatrick, Esq; Newport 2 Books
 M^r. M. P. King, London
 Mrs. Margaret King, Gosport
 M^r. Peter Kneller, Gosport 5 Books
 M^r. John Knight, D^o

L

M^r. Rich^d. Lambeth, Harroway
 M^r. James Lambert, Albury

M^r. John Lambert,
 M^r. W. Lambert,
 M^r. Arthur Lane, Poole
 M^r. Rich^d. Langford, Brokenhurst
 M^r. Rob^t. Leslie, Gosport 2 Books
 Rev^d. M^r. Lefroy, Rector of Compton and
 Ash Serry 2 Books

M^r. Ja^s. Lobb, Titchfield 2 Books
 M^r. John Lucas, Gosport
 M^r. John Luddington, Scotter

M

John Murr, Esq; Gosport 4 Books
 John Marsh, Esq; Chichester
 Admiral Marlow, Gosport
 M^r. W. Mahon, Salisbury 2 Books
 Miss Mary Mahon, 2 D^o
 M^r. James Mahon, 2 D^o
 M^r. Rich^d. Marshall, Berry
 M^r. Jos^h. Mansfield, Fareham
 Rev^d. Daniel Miall, Portsmouth Common
 Rev^d. John Mills, Portsmouth
 M^r. Ja^s. Moore, Guildford
 M^r. Richard Miller, Embsworth
 M^r. Jos^h. Mounsher, Portsmouth 10 Books
 General Norton, N^w Wornish
 The Hon^l. Baron Norton, D^o
 M^r. Jn^o. Nealds, Guildford

O

The Right Honourable Lord Onslow,
Clandon Surrey

M^r. D. Orange, Portsmouth Common

M^r. Jos^h. Orchard, Brockhurst

P

M^r. Jn^o. Page, Purser Portsmouth Common

M^r. W. Page, D^o D^o

M^r. Jn^o. Page, Beshthorp

M^r. Pantyre,

M^r. Rich^d. Park, Poole

M^r. Sam^l. Padwick, Horndean

M^r. W. Patten, Brockhurst

M^r. Phillips, Engraver London

M^r. James, Piddel, Portsmouth

M^r. Francis Piggot, Guildford

M^r. Tho^s. Piggot, D^o

W. Peche Esq; Shalford

M^r. John Pennington, Albury

M^r. John. Perry, Kingston

M^r. John Peters, Guildford

Rev^d. Geo. Pollen, Little Bookham Surry

M^r. John Popple, Scotton

M^r. W. J. Porter, Portsmouth's Books

M^r. Rich^d. Philpott, Chichester

M^r. Hen^y. Price, Gosport

R

M^r. Tho^s. Rance Portsmouth Comⁿ 2 Books

M^r. W. Randal, Poole

Sam^l. Rolleston, Esq; Southampton

M^r. John Robinson, Scotter

M^r. W. Rider, Fareham

M^r. W. Riles, Albury

M^r. T. Raifs, Organist Havant

M^r. Sam^l. Salisbury, Guildford

M^r. W. Sharp, Titchfield

Colonel Smith, Farnham 2 Books

M^r. John Smith, Salisbury 2 Books

M^r. John Smith, Laughton

M^r. James. Smither, Guildford

M^r. Tho^s. Slight, Portsmouth

M^r. Stainton, Laughton

M^r. Jos^h. Stevenson, Poole

M^r. John Stroud, Winchester

M^r. R. Stubington, Fareham

M^r. Ja^s. Summers, Gosport

Rev^d. M^r. Sympton S. Searle

Rev^d. M^r. Scourfield, Horshill Surry

M^r. John Suter, Embsworth

George Sumner, Esq. Hatchland

Park Surry

T

M^r. W. Taylor, North Collingham

M^r. Tho^s. Taylor Alrefford

M^r. Benjⁿ. Tannett,

Rev^d. Tho^s. Townsend, Worplesdon

Miss Ann Townsend, D^o

Francis Townsend; Esq, London

M^r. Ja^s. Tickner, Milford

M^r. Ja^s. Tully, Guildford

U

M^r. Geo. Upfold, Cranley.

V

M^r. Ja^s. Vosper, Gosport

M^r. Ja^s. Vincent, Guildford

W

M^r. Rob^t. Waller, Brockhurst 2 Books

M^r. Walter Waller, Milford

The Rev^d. D^r. Weller, Rector of Holy
Trinity Guildford & East Clandon in

Surry 2 Books

M^r. Cha^s. Wesley, London 2 Books

M^r. Tho^s. Westbrook, Gosport

M^r. Geo. White, Guildford

M^r. Jn^o. Wiglesworth, Fareham

M^r. Tho^s. Wilkinson, Beshthorp

M^r. Warren, Albury

M^r. Ja^s. Withall, Cranley

M^r. Sam^l. Willis Poole.

INTRODUCTION

In order to understand the SCIENCE of MUSIC, it is Necessary first to learn the Names of the Lines and Spaces in the different Cliffs of the GAMUT as follows .

The GAMUT or SCALE of MUSIC .

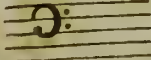
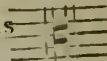
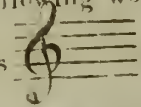
The diagram illustrates the musical scale (GAMUT) across four staves, each with five lines and five ledger lines. The notes are marked as follows:

- Treble, or G Cliff.**: Notes G, A, B, C, D, E, F, G are placed on the lines and spaces of the staff.
- Counter Tenor, or C Cliff.**: Notes G, A, B, C, D, E, F, G are placed on the lines and spaces of the staff.
- Tenor, or C Cliff.**: Notes G, A, B, C, D, E, F, G are placed on the lines and spaces of the staff.
- Bass, or F Cliff.**: Notes G, A, B, C, D, E, F, G are placed on the lines and spaces of the staff.

The Five continued Lines in the above Scale, are call'd a Stave, the Short Lines over, and those under the Five continued ones, are call'd Ledger Lines, and the Notes placed perpendicularly over and under each other, are call'd Octaves.

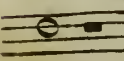
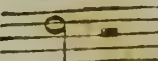
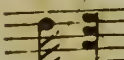
The above is agreeable to the plan of GUI ARETIN; who, according to common opinion originally wrote the GAMUT from G the lowest line of the Bass; and it is usual to learn it by what is call'd Solfaing: But as Solfaing is not only very intricate, but exceedingly faulty, for tis clear, that at every Modulation or alteration of the Key, the Rules for Solfaing do nothing good, no notice will be taken of its Rules in this Treatise .

To define at large wherein the Rules are faulty would be mere waste of time. If the G A M U T were to be sung, and G taken for the Key Note, as the Learner would be very likely to consider it, one Sharp or two Flats would be required to be mark'd at the beginning of the Stave; consequently the Learner would be to encounter difficulties at his first outset. It would therefore be improper that it should be used for any other purpose than that of learning the names of the Lines and Spaces, agreeable to the Letters mark'd under each Note, particularly as Lessons for tuning the Voice will be treated of in a future Page. — In Practicing the lines and Spaces in the Gamut, to prevent confusion always count upward, beginning with the Bass or F Cliff, in which, the lowest line and the upper Space is G. The lowest Space and the upper line A, and so on for all the rest. Secondly proceed to the Treble, or G Cliff, where the second line from the bottom and the note above the five, will be found to be G, the second Space and the first Ledger line above the five A, &c &c &c. The C Cliffs are to be learnt the same way.

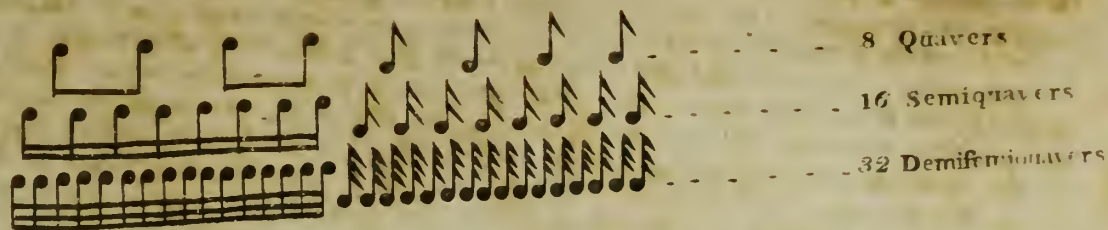
The next thing to be observed in the Gamut is the position of the different Cliffs. The Bass or F Cliff is marked thus  and is commonly placed on the fourth line from the bottom. The C Cliff thus  and may be placed on any of the lines except the fifth, which removal occasions great difficulty in reading Music that has this Cliff prefixed, it is therefore omitted in the following work. The Treble, or G Cliff which is the Cliff most familiar and most in use at present, is marked thus  and is always placed upon the second line from the bottom.

OF Notes and CHARACTERS used in MUSIC.

There are only Six Notes in general use, which with their respective Characters for denoting Silence are made thus.

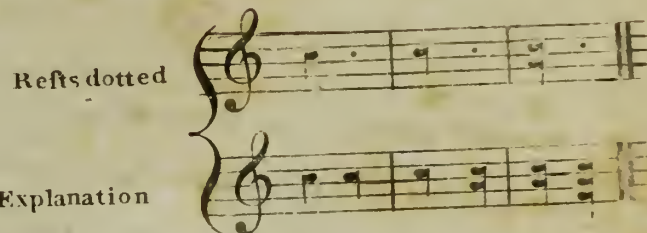
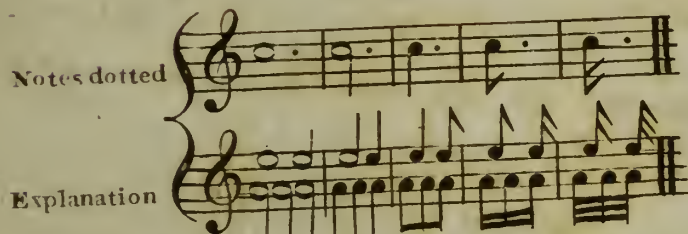
 A Semibreve and it's rest.	 A Minim and it's rest.	 A Crotchet and it's rest.	 A Quaver and it's rest.	 A Semiquaver and it's rest.
 A Demisemiquaver and it's rest.	Their Proportions to each other will plainly appear by observing the following Scheme.			

C	Common Time
○	1 Semibreve Contains
9	2 Minims
1 1 1 1	4 Crotchets



A Dot or Point, added to any Note, makes it half as long again, or added to a rest, increases that one half.

EXAMPLE.



From the above Example it will appear that a Dotted Semibreve is as long as a Semibreve and a Minim, or three Minims. — A Dotted Minim as long as a Minim and a Crotchet or three Crotchets &c &c &c.

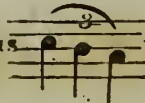
OF FLATS SHARPS &c

A Flat (mark'd thus b) directs that the note before which it is placed be Sung half a note lower than its natural tone.
 A Sharp (mark'd thus $\sharp$) directs that the note before which it is placed be Sung half a Note higher than its Natural tone.

A Natural (Mark'd thus $\natural$) directs that the Note before which it is placed be Sung neither higher or lower than its natural tone: and it is used to contradict the Flats or Sharps placed at the beginning &c. &c. &c.

N.B. Flats or Sharps placed, at the beginning of a Tune affect every note upon that line or space, throughout the whole, but when placed before any note within a Tune, they affect only such notes as fall upon the line or space on which they are marked for one Bar, tho' to prevent mistake they are usually contradicted by a Natural.

A Single Bar is marked thus  and serves to divide the Time or measure. A Double Bar thus  and is put to divide the Strains of Songs or Tunes. A Repeat is marked thus  thus  or thus . Double Bars when dotted on both sides, signify that both parts of the Tune are to be Repeated, and wherever the  is placed it denotes a Repeat from the Note or Rest over which it is put. A Direct is marked thus  and is placed at the end of the five lines to shew upon what line or space the following Note in the succeeding line will fall. A Slur thus  and signifies when drawn over or under any number of Notes that they are to be Sung to one Syllable. A Pause or Stop thus  and shews when placed over a Note that it may be held longer than its proper length, when over a Rest it denotes that Silence may be continued longer than is mark'd. These two Characters when properly attended to, ~~are~~ are very pleasing, the Pause should be increased and diminished thus  after which a profound Silence for a Moment or two, gives it a wonderful effect.

Notes with a dash over them thus  are to be Sung very distinctly, and when marked over a Single note, Signifies that the performers are all to Stop suddenly, and remain silent for a moment or two longer than the Time mark'd; this in full Choruses, has an astonishing effect. A Figure of three marked over or under three Notes of any sort thus  signifies that they are to be Sung in the time of two Notes of the same sort.

OF MAJOR or MINOR KEYS.

The last note of the Bass is always the Key Note; and the third from that Key Note, upwards, determines whether the Tune be in a Major, or Minor Key. — If between the Key Note and its third, Four half tones be contained, the tune is in a Major Key: for four is a greater number than three. — If between the Key note and its third, only three half tones be contained, the tune is in a Minor Key: for three is a less number than four.

To illustrate this by an Example, let us take C for the Key note in a Tune; and to shew where the half tones lie, we will ascend and descend on Octave, or Eight notes, placing the Star * between those Notes which are only half a tone from each other, and consider all the rest as whole tones.

EXAMPLE. KEY of C, Major Third.

Treble or
G Cliff.

Bass or
F Cliff.

C D E F G A B C C B A G F E D C
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

C D E F G A B C C B A G F E D C
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

By the above Example, it is plain that from C to its third E, there are two whole tones, or four half tones, for from C to D, is two half tones, and from D to E, is two more half tones; and Consequently the Tune is in a Major Key.

Again, let us take A for the Key note in a Tune, and to shew where the half tones lie, place the Star * as before, and ascend and descend an Octave.

EXAMPLE. KEY of A, Minor Third.

Treble or
G Cliff.

Bass or
F Cliff.

A B C D E F G A A G F E D C B A
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

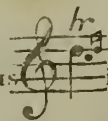
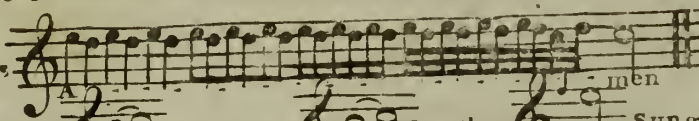
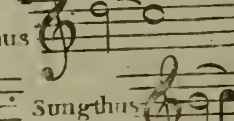
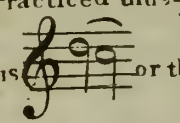
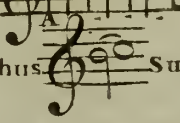
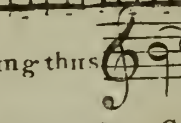
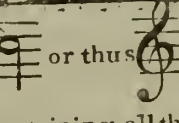
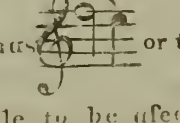
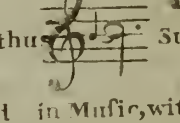
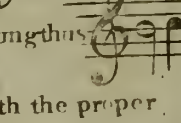
A B C D E F G A A G F E D C B A
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

By the above Example, it is plain that from A to its third C, there will be no more than three half Tones, for from A to B, there is but two half tones, and from B to C, no more than one half tone; the tune will therefore be in a Minor Key.

It is to be observed that in ascending an Octave in the Minor Key, the Sixth and Seventh notes are to be Sharp, only, when succeeded by the Octave; but in descending they are to have their natural found, as in the above Example.

N.B. Let the Key Note of a Tune be what Letter it may, the half tones always lie at the same distance from it, as they do in the above Examples; that is to say, if the Tune be in a Major Key, the half tones will lie between the third and the fourth from the Key Note ascending, and from the Seventh to the Octave. But if the tune be in a Minor Key, the half tones will lie between the Second and the third from the Key Note ascending, and from the Fifth to the Sixth, as in descending, when the Sixth and Seventh are not made Sharp.

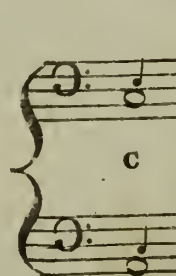
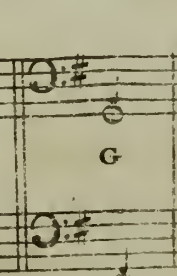
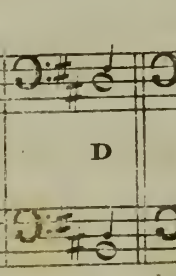
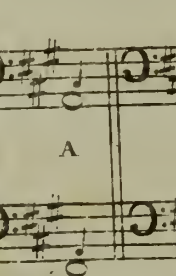
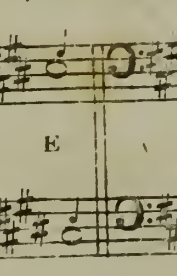
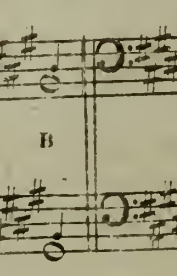
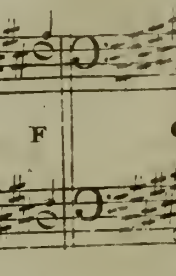
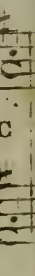
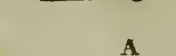
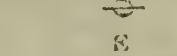
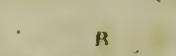
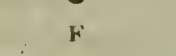
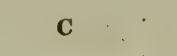
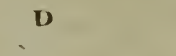
THE GRACES.

The Principle Grace in Music is a turn'd Shake. A Turn'd Shake is marked thus  is Sung thus 
 and is to be Practiced thus  An Apogiatura marked thus 
 is Sung thus  or thus  Sung thus  or thus  Sung thus  or thus  Sung thus 

A TABLE of TRANSPOSITION Containing all the Keys possible to be used in Music, with the proper number of Flats or Sharps prefixed to each, wherein is also shewn that any number of Flats or Sharps will make both Major and Minor Key. The Semibreves are placed on the Key notes, and the small Crotchets on the third above.

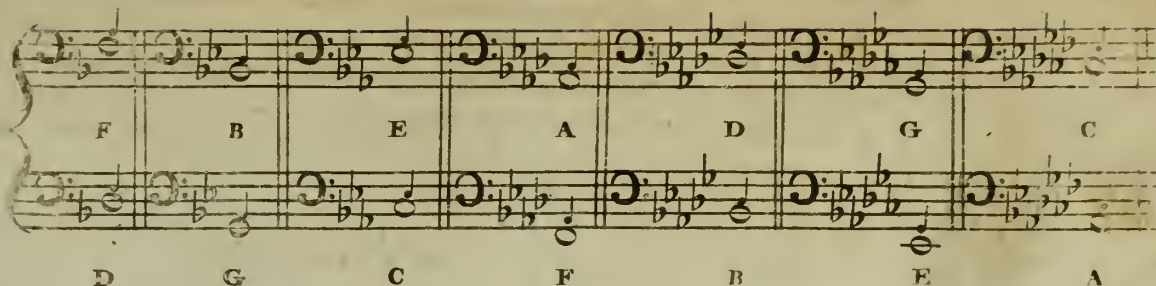
MAJOR KEYS.

MINOR KEYS.

							
C	G	D	A	E	B	F	C
							
A	E	B	F	C	G	D	A

MAJOR KEYS

MINOR KEYS



As the two natural Keys of C and A have been illustrated, we will take the Key of G with F $\sharp$ in the above Table, and ask what distance it is from G to the small Crotchet upon B its third, it is plain that from G to B Natural there will be contain'd in all four half tones, for from G to A will be two half tones, and from A to B two more half tones: the tune will of consequence be in a Major Key. Again we will take the Key of E with F $\sharp$ under that of G in the above Table, and if we ask what distance it is from E to G its third, we shall find there will be no more than three half tones, for from E to F $\sharp$ there are but two half tones, and from F $\sharp$ to G there is no more than one half tone; and consequently the tune is in a Minor Key.

N. B. Take any Letter in the Stave of Major Keys in the above Table, and that in the Stave of Minor Keys exactly under it, and it will appear upon examining the third upwards, notwithstanding the number of Flats or Sharps, that the half tones always lie at the same distance from the Key note as they do in the Key of C and A, or that of G and E.

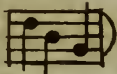
OF TIME

Time, which may in some respects be consider'd like Money, not because it is as easy to obtain the one as the other, but because both, notwithstanding that they are very generally coveted, are very generally wasted, is in Music of great Consequence; for however the mismanagement of it may be excus'd in many other affairs, in Music, a want of nice attention to it, is unpardonable; we will therefore employ a few lines in endeavouring to make Time in Music be well understood; in the Hope, that when it is become an intimate acquaintance, it will have a successful claim to our particular care.

The Note in Music that it requires the longest Time to sound (amongst those commonly us'd) is a Semibreve, from which all the other Notes take their Measure; as, whatever time the Semibreve employs, a Minim employs

half as much; and therefore $\frac{1}{2}$ stands for one Minim, $\frac{2}{2}$ for two Minims, and $\frac{3}{2}$ for three Minims. A Crotchet employs one quarter of the time of a Semibreve, and therefore $\frac{1}{4}$ stands for one Crotchet, $\frac{2}{4}$ for two Crotchets, $\frac{3}{4}$ for three Crotchets. &c. &c. A Quaver employs the eighth part of the time of a Semibreve, and therefore $\frac{1}{8}$ stands for one Quaver, $\frac{3}{8}$ for three Quavers, $\frac{6}{8}$ for Six Quavers &c. &c.

Now Time, in Music, which is said to be of two sorts **COMMON TIME** and **TRIPLE TIME**, means the portion of a Semibreve contain'd in what is call'd a Bar (by Bar we understand the number of Notes contain'd between

two perpendicular lines thus  and every Bar in a Tune is to contain exactly the Quantity that is register'd at the

beginning of the Line or Tune. If at the beginning of the Tune this Mark is put $\frac{1}{2}$ or this $\frac{2}{4}$ it shews that every Bar in the Tune Contains the Quantity of half a Semibreve; If this mark be put $\frac{3}{4}$ or this $\frac{6}{8}$ it shews every Bar in the tune to Contain the Quantity of three quarters of a Semibreve, equal to three Crotchets or Six quavers.

It is call'd **COMMON TIME** when this mark is put at the beginning of a Tune or Line C , or this C , or this C , each of these shews that every Bar in the Tune Contains notes which will employ exactly the Quantity of Time that a Semibreve employs: Also, Whenever the mark at the beginning of a Tune shews that every Bar is to Consist of an **EQUAL** Number of ANY Notes; as $\frac{2}{4}$ meaning that the Bar is to Contain exactly as much as two Crotchets, or $\frac{12}{4}$ twelve Crotchets or $\frac{12}{8}$ twelve Quavers, or $\frac{6}{4}$ Six Crotchets, or $\frac{6}{8}$ Six Quavers, it is call'd **COMMON TIME**.

It is call'd **TRIPLE TIME** when the mark at the beginning of the Tune or Line shews that every Bar in the tune is to Consist of an **UNEQUAL** number of notes, as $\frac{3}{2}$ meaning that the Bar is to contain exactly as much as three Minims, or $\frac{3}{4}$ three Crotchets, or $\frac{3}{8}$ three Quavers, or $\frac{9}{4}$ nine Crotchets, or $\frac{9}{8}$ nine Quavers.

That the learner may acquire a habit of employing exactly the Same Quantity of Time in every Bar of the same tune, let him accustom himself to divide the Bar equally into thirds, or fourths. If Common Time, every Bar must be divided into fourths. If Triple Time, into thirds; and when this is done, it will be proper for him to measure it by putting down his Hand, or the Toe of his foot, when he begins every Bar, and by raising it, if the tune be mark'd for Common Time, when he begins the Second half of the Bar.

But if the Tune be marked for **TRIPLE TIME**, he must put down his Hand, or Toe, at the beginning of the Bar, and continue it down till he has Sung two thirds of the Bar; then, when he begins the third third of the Bar, he must raise it up, and this may be practiced without Singing by Counting leisurely if Common time, One two three four, letting the Hand, or Toe, be down while the one and two be Counted, and up while three four.

If Triple Time, by counting only One two three, letting the Hand or Toe be down while the one and two be counted, and up at three. XII

N.B. The Hand or Toe in both Common and Triple Time is to be put down at the beginning of every Bar.

But as "Example draws where precept fails," the following Scheme is added.

COMMON TIME.

COMMON TIME.

TRIPLE TIME.

The image displays two staves of musical notation. The top staff is labeled 'COMMON TIME.' and the bottom staff is labeled 'TRIPLE TIME.' Both staves show a sequence of notes with various time signatures (C, 2, 4, 8, 6) and fingerings (1-5). The notes are accompanied by articulation marks (accents) and dynamic markings (d, u). The notation is presented in a clear, legible format, suitable for educational purposes.

LESSON I. KEY of C. LESSONS for TUNING the VOICE.

Treble,
COUNTER,
or Tenor,

Time 1. 2 3 4 1 2 3 4 &c.

Bass.

The image shows a musical score for three parts: Treble, Counter/Tenor, and Bass. The Treble staff is in G-clef, the Counter/Tenor staff is in C-clef, and the Bass staff is in F-clef. The time signature is 1. 2 3 4 1 2 3 4 &c. The music consists of a series of notes and rests, with some notes marked with asterisks. The lyrics 'The Bird Song' are written below the staves.

This Lesson which ought to be learn'd perfectly before any other is attempted, will be a sufficient Guide for Treble, Counter, Tenor, & Bass Voices, in learning to count the Octave or eight notes, both in Tune and Time. — The Stars are placed, to shew where the half tones lie; as F is naturally only half a tone distant from E and C is naturally only half a tone distant from B. — The letters d and u, are put, to shew when the hand or Toe should be down or up, in measuring time; agreeable to the directions already given.

To make a proper use of this Lesson the Learner should have a Tuning Fork in the Key of C, That will furnish him with the first note, from which he must endeavor to Count an Octave upwards; taking notice where the half tones lie, and trying whether his Eighth be agreeable to the Sound of his fork. The same Fork, when he can count this Octave in tune, will supply him with any other, for he may count from C to F or G, and then let the F or G be the beginning of a new Octave; and by the same means he may find the Key note of any Lesson or Tune, for the Fork will furnish C, then, attending properly to the Flats or Sharps mark'd at the beginning of the Stave, let him Count from C upwards or downwards till he comes to the Key note of that tune.

A Learner's great aim should be Counting in time, and it is the only method recommended in this work for finding distances; But if he have not a natural facility of delivering just sounds, for which his voice must be blamed, or of judging when they are so, which is the fault of his Ear, he ought to practice under a careful and skilful master: this will have a surprizing effect in correcting and even in forming both a Voice & Ear; as the Author can safely assert upon his own past experience, and will be happy to prove to any Lady or Gentleman by his future attendance.

This Second Lesson contains all the distances in the Octave; and should the Learner want to sound any notes higher or lower he must begin a new Octave; as in the following Example.

he must begin a new Octave; as in the following Example.

LESSON 3. KEY of D. * * * * *

SINGING at SIGHT.

This is the great end, at which all hitherto said has chiefly aimed; and here we have little more to do, than to send the learner back to the several parts he has been already taught: for he that would sing a tune at Sight, must know how to measure the Time, and must know the note, with its third, fifth, and Octave. But how to measure time, was shewn Page eleven. to find the key note in Page Eight, and what third, fifth, or any other distance can there be, that is not to be found by counting in the Major Key, as in the above Lessons for distances, and in the Minor Key, agreeable to the Example of the Octave, Page Nine. No Common tune will be difficult, to a person who has those Rules well grounded in his memory. However, that the Book may not even appear defective, in a matter considered of so great consequence amongst Singers, it will be proper under this head to set down, at least, the requisites for Singing at Sight, which are these.

The 1st requisite is a readiness in understanding the effect of the Flats or Sharps .
 2^d in perceiving the affect of the Flats or Sharps .
 3^d in finding the Key note; whether it be Major or Minor; and in exercising both Voice and Ear in sounding the thirds, fifths, and Octaves; which will render any other distance in the tune easy.

The readineſs here required is to be gain'd by Careful and frequent practice in the foregoing Rules. A Quick Eye, a good Ear, and a Retentive Memory, have been Conſider'd as eſſentiall requiſites, But, properly Speaking, the Organ, itſelf only, is the gift of nature, and its Perfection, muſt be a Conſequence of either accident, cloſe application, or ſkilful inſtruction: And it ought no more to be wonder'd at, that the Voice and the Ear, when uninform'd, are unequal to the taſk of Singing, than that the fingers do not write, or the feet dance, without the aſſiſtance of a Maſter.

DIRECTIONS as to the **MARKS** &c.

The Principal Melody, throughout the whole, is written next above the Bass; and ought to be Sung by Treble Voices. The Star * is put over those parts which are Compound, or have been corrected, by the Author. This || denotes a repetition of a line. This .|. that part of the line is to be Repeated. F. Forte, or Loud. M.F. Mezzo Forte, or half Forte. F.F. Fortissimo, or very Loud. P. Piano, or soft. M.P. Mezzo Piano, or half Piano. P.P. Pianissimo, or Soft as possible. F.F. placed together shew expression. S.F. Softenuto, or to sustain the Sound. Cres. il, R. increase the Sound to Forte. C.M. Common Measure Major Key. C.M. Common Measure Minor Key. L.M. Long Measure Major Key. L.M. Long Measure Minor Key. S.M. Short Measure Major Key. S.M. Short Measure Minor Key. P.M. Peculiar Measure Major Key. P.M. Peculiar Measure Minor Key.

Peculiar Measure Major Key. P. M. B. Peculiar Measure Minor Key.
If any part of the work should appear not clearly intelligible the author will be happy to explain it, upon being applied to; and he flatters himself with a hope that the manner in which he has treated the Subject, will sufficiently recommend him as an Instructor, to any Lady or Gentleman inclined to study Music, either as an ART or SCIENCE.

N^o 1.

GRIMSBY.

Psalm 27th

(C.M.#.)

Tenor.

Counter.

Treble. M.F.

Cres.

f. p.

M.P. Cres.

M.F. Cres. il f

f. p.

p Cres.

f

hr

Bass. 5 6

6 5 6

6 4 5

6 6

6 4 5

6

6 5 3

6

6 6 7

6 4 5

*See no. 45*6 3
4 3N^o 2.SWINDERBY. *See Newton*Psalm 75th

(C.M.#.)

T. Jackson.

Tenor.

Counter.

Treble.

Bass. 6 6

6 6 5
5 4 3

5 6 5 6

6

6 6 5

6

6 5
4 38 7
5 5

5 3 =

N.B. The Tunes in this book are all numbered, and if the Clerk after naming the Psalm or Hymn were to mention the Number or Page, those possessed of t^his work might immediately turn to the Tune and join him in singing the praises of God with Understanding.

2

N^o 3.

NEWARK.

Psalm 99th

(C.M.#.)

T. Jackson.

Blandford - Simple Carmina -

N^o 4

SOUTHWELL.

Psalm 8th

(C.M.#.)

T. Jackson.

My Shepherd is

Slow

Brisk

My Shepherd is

My Shepherd is

My Shepherd is

4

N^o. 6

LAMBETH

Psalm 92^d

(C.M.#)

W. DIXON.

5 3 6 4 5 7 6 5 4 3 6 5 6 5 4 3 P. Cres f Repeat piano.

N^o. 7.

LEWISHAM.

Psalm 98th 5th Verse.

(C.M.#)

W. Dixon.

6 6 6 5 7 6 5 4 5 6 5 6 6 6 5 4 3 f 6 5 6 5 6 4 3 Repeat Piano

N^o 8.

CLIFTON

Pfalm 16th N V verse 5th

(C.M.#.)

5

The first system of musical notation consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat (B-flat) and the time signature is 3/4. The music features various ornaments, including a star (*) and a flourish (hr). The bottom staff includes fingerings: 7, 6, 4, 6, 6, 6, 5, 4, 3, 7, 6, 8, 7, 6, 6, 5, 6, 6, 5, 4, 3, 6.

The second system of musical notation consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat (B-flat) and the time signature is 3/4. The music features various ornaments, including a star (*) and a flourish (hr). The bottom staff includes fingerings: 5, 6, 6, 3, 4, 4, 6, 6, 4, 6, 7, 4, 6, 6, 5, 6, 4, 5, 7, 3.

N^o. 9. ABRIDGE. Psalm 26.

The image shows a page from a musical manuscript. At the top, the title "N^o. 9. ABRIDGE. Psalm 26." is printed. Below the title, there are four staves of music. The first two staves are in the treble clef, and the last two are in the bass clef. The key signature is B-flat major (two flats) and the time signature is 3/2. The music is written in a style typical of 18th or 19th-century manuscripts, with various note values, rests, and dynamic markings. The score is divided into measures by vertical bar lines. There are some markings above the notes, such as "6 5", "6 6", "6 5", "6", "6 5", "6 6 6", "6", "6 6 5 7", and "6 5 7". There are also some markings below the notes, such as "6 5", "6 6", "6 5", "6", "6 5", "6 6 6", "6", "6 6 5 7", and "6 5 7".

Nº 11.

Bräintree
PETERS.

Pfalm 33^d

(C.M.#)

6 6 6 6 8 7 8 7 4 3 6 # 6 4 5 6 6 5 6 6 6 6 6 4 5 3

Nº 12.

GRAZEBROOK.

Pfalm 34th

(C.M.#)

6 5 6 8 6 5 5 4 3 6 6 6 4 # 6 5 6 5 6 6 6 5 4 3

8

N^o. 13. s^t. David's. Psalm 48th (C.M.#.)

N^o. 14. CANTERBURY Psalm 49th (C.M.#.)

N^o. 15.

CESAREA.

Psalm 15.th

(C.M.#.)

Dixon.

9

Figured bass notation in the lower system includes: 5, 6 6 5 5 5 4 3, 6, 6, 6 4 5, 6, 7 6 5 4 3, 6 5, 5 5 5 4 3.

N^o. 16.

LAMECH.

Psalm 66.th

X

(C.M.#.)

T. Jackson.

Figured bass notation in the lower system includes: 6, 6 6 5, 6 6 4 3, 6 6 7 6 5 4 3, 6 6, 6 6, 6 6 5, 6 6 5, 6 6 5.

N^o 17.

MANCHESTER.

Pfalm 78th.

(CM#.)

I. Wainwright.

Musical score for N° 17, Manchester. Psalm 78th, I. Wainwright. The score is in 3/2 time, key of D major (one sharp). It consists of five staves: two for the vocal parts (Soprano and Alto) and three for the piano accompaniment (Right Hand, Left Hand, and a lower part). The piano part includes figured bass notation with numbers like 6, 5, 4, 3, 2, 1, and 6, 5, 4, 3, 2, 1.

N^o 18.

NORTHAMPTON.

Pfalm 82^d.

(CM#.)

D^r. Nares.

Musical score for N° 18, Northampton. Psalm 82^d, D^r. Nares. The score is in 3/2 time, key of D major (one sharp). It consists of five staves: two for the vocal parts (Soprano and Alto) and three for the piano accompaniment (Right Hand, Left Hand, and a lower part). The piano part includes figured bass notation with numbers like 6, 6, 8, 7, 6, 6, 6, 5, 5, 6, 4, 3, 2, 1, and 6, 5, 4, 3, 2, 1.

N^o 19

IRISH.

Pfalm 81.th

(C.M.#.)

11

N^o 20 .

BESTHORP.

Pfalm 94.th 2^d Part .

(C.M.#.)

Handwritten musical score for a piece titled "Brisk..". The score is written on four staves. The first three staves are in treble clef, and the fourth staff is in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The music is a single melodic line with various note values and rests. The word "Brisk.." is written above the third staff. The score ends with a double bar line and a repeat sign.

Verse Slow.

The musical score is for a piece titled "Verse Slow." It is written for a voice and piano. The key signature has one sharp (F#) and the time signature is 3/2. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The score includes dynamic markings (p, f, tr) and fingerings for the piano part.

Brisk.

Brisk.

Measures 1-8. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. Fingerings: 6 8 7 6 5, 6 6 6 6 5, 6 6 6 6 5, 6 6 6 6 5.

Slow 2^d. time.

Slow 2^d. time.

Measures 9-16. Lyrics: Halle - lu - jah Praise ye the Lord. Hal - le - lu - jah Praise ye the Lord. Hal - le - lu - jah Praise ye the Lord. Hal - le - lu - jah Praise ye the Lord. Dynamics: *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*. Fingerings: 6, 5.

N^o 22.

RANDI H.

Pfalm 30th N. V. 10th Verse. (C.M.#.)

hr Dixon

Musical score for N° 22, Pfalm 30th N. V. 10th Verse. (C.M.#.). The score is written for three staves: two treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The music features various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. A 'hr' (harmonic) marking is present above the first staff. The piece concludes with a double bar line.

N^o 23.

New York
CHIMES.

Pfalm 105th

(C.M.#.)

D. Blow.

Musical score for N° 23, Pfalm 105th, New York CHIMES. The score is written for three staves: two treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The music features various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. A 'hr' (harmonic) marking is present above the first staff. The piece concludes with a double bar line.

Handwritten musical score for "The Dove" by N. Z. H. and A. B. O. V. E. R. The score is written on four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in 3/4 time and features a key signature of one flat (B-flat). The piano part includes fingerings and a trill in the right hand.

N^o. 25.

ATHENS.

Psalm 26th.

(C.M.#.)

Dixon.

Proper for the Holy Sacrament.

6 7 4 3 6 5 8 7 4 3 5 4 3 2 6 6 5 7 5 5 3 4 6 6 5 3

N^o. 26.

STAFFORD.

Psalm 86th. Verse 11th.

(C.M.#.)

6 5 6

N^o 27.

BURTON.

Pfalm 21.^{ft}

(C.M., #)

17
Dixon.

Musical score for N° 27, Burton, Pfalm 21. The score is in 3/2 time and consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has one sharp (F#). The music features various melodic lines with notes, rests, and ornaments. The piano part includes fingerings and some figured bass notation.

N^o 28.

MARKET. LAVINGTON.

Pfalm 40.th

(C.M., #)

In^o. Smith.

Musical score for N° 28, Market. Lavington, Pfalm 40. The score is in 3/2 time and consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has one sharp (F#). The music features various melodic lines with notes, rests, and ornaments. The piano part includes fingerings and some figured bass notation.

5 6 6 6 5 4 3 5 5 6 6 # 5 6 8 7 6 5 6 5 6 6 6 5 4 3

5 6 6 6 6 5 6 6 5 6 6 5 6 5 4 3 5 6 6

N^o 31.

ST. JAMES'S

Pfalm 9th

(C.M.#)

Courteville.

8 7 6 6 # 6 6 8 7 6 5 6 7 5 7 3-

N^o 32.

ST. ANNS OLD.

Pfalm 66th Part 2^d N.V.

(C.M.#)

D^r. Croft.

6 5 6 5 6 6 7 6 5 4 6 6 5

6 5 6
4 3 5

6 6 6 6 6 5 6 5 7

4 3

6 6 6 6 6 6 6 5 5

N^o 35.

ST GEORGES.

Psalm 23^d

(C.M.#)

21

First system of music for N° 35, St Georges, Psalm 23^d, (C.M.#). The system consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music features various note values, rests, and dynamic markings. The first staff has a * above the first measure. The second staff has a * above the first measure. The third staff has a * above the first measure. The fourth staff has a 6 above the first measure. The score ends with a double bar line and repeat signs.

N^o 36.

MILES'S. LANE.

89th Hymn Book 2^d. D^r. W.

(C.M.#)

Second system of music for N° 36, Miles's Lane, 89th Hymn Book 2^d. D^r. W., (C.M.#). The system consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music features various note values, rests, and dynamic markings. The first staff has a * above the first measure. The second staff has a * above the first measure. The third staff has a * above the first measure. The fourth staff has a 6 above the first measure. The score ends with a double bar line and repeat signs.

First system of musical notation for 'Psalm 110th'. It consists of four staves. The top two staves are vocal parts in treble clef, 2/4 time, with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in treble and bass clef, also in 2/4 time. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5. The system concludes with a double bar line.

Bassoon.

Cho^s full.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano part includes complex fingerings and some accidentals. The system ends with a double bar line.

N. B. By mistake there is no N^o 38.

N^o 39 . SWANICK .

Psalms 108th . R.V.

(C.M.)

(Set by Mr. J. M. Lucas
late Pupil to Mr.
Dixon . —)

Handwritten musical score for N° 39, Swanick, Psalm 108th . R.V. (C.M.). The score is written for four staves (two treble and two bass clefs) in 3/2 time. The key signature has one sharp (F#). The music features various dynamics including *M.f.*, *Cres.*, *p*, and *hr*. Fingerings are indicated by numbers 1-5. A *Balloon* marking is present in the lower staves. The piece concludes with a double bar line.

N^o 40 . PORTSMOUTH OLD .

Psalms 75th

(C.M.)

Handwritten musical score for N° 40, Portsmouth Old, Psalm 75th (C.M.). The score is written for four staves (two treble and two bass clefs) in 3/2 time. The key signature has one sharp (F#). The music is primarily composed of whole notes and rests, with some eighth notes in the lower staves. The piece concludes with a double bar line.

Chorus full.

Chorus full.

Hal. lelujah || Praise the Lord.

Glory Honour P& power be unto the L. forever Jesus Christ is our Redeemer Halle-lujah Halle-lu-jah Hallelujah Praise the Lord.

Hal. lelujah || Praise the Lord.

N^o 42.

ARUNDEL.

Psalm 121st

(C.M.#)

* N^o 43.

UFFINGTON.

Psalm 19th Part 2nd

(C.M.#)

* see
N^o 2

N^o 45.NEWTON. *See Swindley* Psalm 75th

(C.M.#)

T. Jackson.

N.B. The above tune is by accident inserted twice.

N^o. 45

LEAH.

Pfalm 116th. verse 5th.

(C.M.)

Handwritten musical score for "The Bird Song" by George F. Root. The score is written on four staves. The first three staves are for the vocal part, and the fourth is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody with various note values, rests, and ornaments, and a piano accompaniment with chords and arpeggios. The score is marked with a double bar line and repeat signs.

N^o. 47.

LEWIS

(See Petworth 34 page)
Pfalm 23.

Pfalm 23^d

(CM. #)

N^o 48.

TIBERIAS.

Pfalm 19th Part 2^d

(C.M.#)

Dixon.

* N^o 49.

WILLOWBY.

Pfalm 84th

(C.M.#)

Green.

Handwritten musical score for N° 50, EVERLY, Pfalm 98th, (C.M#.). The score is written on four staves. The first two staves are for the vocal parts, and the last two are for the keyboard. The key signature is one sharp (F#) and the time signature is 3/2. The music features various ornaments, including mordents and grace notes, and includes figured bass notation in the keyboard part.

Handwritten musical score for N° 51, STOW, Pfalm 19th, (C.M#.), French. The score is written on four staves. The first two staves are for the vocal parts, and the last two are for the keyboard. The key signature is one sharp (F#) and the time signature is 3/2. The music features various ornaments, including mordents and grace notes, and includes figured bass notation in the keyboard part.

6 57
4 3

6

6 5
4 3

8 7 6 5 5 4 6 6 6 5 7
6 5 4 3 3 2 4 3

6 6 5 6 5
3 3 3

6 6 6 6 6 6 6 6 6 6 5 5 5 7
4 4 4 4 4 4 4 4 4 4 3 3 3

BOSTON Continued.

This musical score is for a piece titled "BOSTON Continued." It is arranged for piano and organ. The score is divided into two systems, each with a piano part (treble and bass staves) and an organ part (treble and bass staves). The key signature is one sharp (F#), and the time signature is common time (C).

The first system consists of four staves. The piano part (top two staves) features a melody with various ornaments and a triplet in the final measure. The organ part (bottom two staves) provides a harmonic accompaniment with figures such as 6, 6 8, 6, 6, 6, 6, 6 5, 6, 6, 6 7, and 6. The organ part includes a large bracket under the first two staves.

The second system also consists of four staves. The piano part (top two staves) includes dynamic markings such as *f*, *p*, *Cres*, and *f*, and a triplet in the final measure. The organ part (bottom two staves) includes the lyrics "Hal-le-lu-jah" and dynamic markings such as *f*, *p*, *Cres*, and *f*. The organ part includes a large bracket under the first two staves.

The score is written in a historical style, with various musical notations and ornaments. The organ part includes a large bracket under the first two staves.

Handwritten musical score for "The Bird Song" by George F. Root, Op. 12, No. 1. The score is in 3/2 time and consists of four staves. The first three staves are for the vocal part, and the fourth is for the piano accompaniment. The key signature has one flat (B-flat). The vocal part features a melody with various ornaments and a final cadence. The piano part provides a harmonic accompaniment with chords and single notes.

[illegible]

Handwritten musical score for a piece titled "Ample". The score is written on four staves. The first three staves use treble clefs, and the fourth staff uses a bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/2. The music consists of a series of notes, rests, and bar lines, with some notes beamed together. The fourth staff includes fingerings (5, 6, 7, 5, 6, 7, 8, 5, 7, 7, 6, 6, 6, 5, 4, 3) and a sharp sign (#) above some notes. The title "Ample" is written above the first staff.

34 N^o. 57.

PETWORTH.

The Lewis 27 page

Pfalm 98th.

(C.M., #)

N^o. 58.

FENNING.

Pfalm 9th
* Cho^{rs}.

(C.M., #)

N.B. Sing ev'ry verse through in two parts softly, and repeat the CHORUS full.

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in 3/4 time and G major. The vocal line begins with the lyrics "Halle-lu-jah" and includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano) and *f* (forte). The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, with some fingerings indicated by numbers 6, 7, and 8.

This system contains the next two staves of the musical score. The vocal line continues with the lyrics "A - - - men" and includes musical notations such as slurs, ties, and dynamic markings like *p* (piano) and *f* (forte). The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, with some fingerings indicated by numbers 5, 6, 7, and 8. The system concludes with a double bar line and a final chord.

Handwritten musical score for "The Bird Song" by George F. Root, Op. 12, No. 1. The score is written on four staves. The first three staves are for the vocal part, and the fourth is for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The vocal part features a melody with various ornaments and a final flourish. The piano accompaniment includes chords and arpeggiated figures, with some fingerings indicated by numbers 3, 4, 5, 6.

Handwritten musical score for "NEW GOSPORT." in 3/2 time. The score consists of two systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat). The vocal line begins with the instruction "Air." and includes several measures with a "hr" (half rest) marking. The piano accompaniment features a bass line with various figures (e.g., 6 6, 6 8, 6 5, 4 5, 6 4, 4 2, 6 b 5, 6 6, 6 4, 5 3, 7 5, 8 6, 7 5, 6 4, 5) and includes a double bar line. The manuscript is written on aged paper with some staining.

N^o 61.

BETHANY.

X Hymn 5th. Book 1st. Dr. W. Or Psalm 17th. N.V.

(C.M.b.)

Dixon.

N^o 62. BETHPAGE.Psalm 6th. N.V.

(C.M.b.)

Dixon.

N^o. 63.*Broomgrove*
CROWLE.Psalm 1st

(CMB)

Handwritten musical score for Psalm 1st, Broomgrove Crowle. The score is in 3/2 time and consists of three staves. The top two staves are for voices (Soprano and Alto) and the bottom staff is for piano accompaniment. The music is written in G major and C major. The piano part includes fingerings and accidentals.

N^o. 64.*Burford*
NORWICH.Psalm 30th

(CMB) Purcell

Handwritten musical score for Psalm 30th, Burford Norwich. The score is in 3/2 time and consists of three staves. The top two staves are for voices (Soprano and Alto) and the bottom staff is for piano accompaniment. The music is written in G major and C major. The piano part includes fingerings and accidentals.

N^o. 65. WINDSOR.Psalm 39th.

(C.M.b.)

N^o. 66. BANGOR.Psalm 90th.

(C.M.b.)

N^o 67. WENTWORTH.Pfalm 77th N. V.

(C.M.b.)

Dixon.

5 6 6
3 4 6
6 6 5
8 6 5 6
6 5 3 4
6 7 3
8 7 6 5
6 5 4 3
6 5

N^o 68.

WORKSOP.

Pfalm 22nd

(C.M.b.)

6
5
6 5
6 5 4
6 5
6 5
5 6
6 5 4 5

N^o. 69.

RIPON.

Psalm 96th.

(C.M.b.)

41

6 8 8 7 6 5 5 8 8 7 6 5 6

N^o. 70.

CLANDON.

Psalm 39th. N.V. verse. 4th.

(C.M.b.)

Dixon.

Proper for Funerals.

Grave.

6 5 6 5 4 6 5 6 5 4 6 5 6 5 4 6 5 4

Handwritten musical score for Psalm 38, No. 71, by Westerham. The score is written in 3/2 time and consists of three staves. The first two staves are for the vocal parts, and the third staff is for the piano accompaniment. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and bar lines. The piano part features fingerings (e.g., 6, 5, 8, 7, 6, 7, 6, 5) and accidentals (sharps and naturals).

N^o 72.

st. IVES.

Psalm 54th

(C.M.b.)

Handwritten musical score for Psalm 54, No. 72, by St. Ives. The score is written in 3/2 time and consists of three staves. The first two staves are for the vocal parts, and the third staff is for the piano accompaniment. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and bar lines. The piano part features fingerings (e.g., 6, 5, 8, 7, 6, 5, 6, 5) and accidentals (sharps and naturals).

N^o. 73.*Sec. Wallingford*

NEWPORT.

Psalm 55th.

(C.M.b.)

43

Musical score for Psalm 55th, No. 73, by Sec. Wallingford, Newport. The score is in 3/2 time, key of B-flat major. It consists of four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The vocal parts are marked with an asterisk (*). The piano accompaniment includes fingerings (6, 5, 4, 3, 2) and accents (#).

N^o. 74.*Burnham.*

CARLISE.

Psalm 71^{ft}. N.V. 7th verse.

(C.M.b.)

Musical score for Psalm 71^{ft}, No. 74, by Burnham, Carlise. The score is in 3/2 time, key of B-flat major. It consists of four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The vocal parts are marked with an asterisk (*). The piano accompaniment includes fingerings (6, 5, 4, 3, 2) and accents (#).

44

N^o 75.

ELENBOROUGH.

Pfalm 42nd.

(C.M.b.)

A handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first three staves are for the vocal melody, and the fourth staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in a treble clef, and the piano accompaniment is written in a bass clef. The score includes various musical notations such as notes, rests, bar lines, and ornaments. There are also some handwritten annotations in the margins, including "N. 1" and "The Rose Tree".

N^o. 76. ^X

COLLINGHAM.

Pfalm 86th

(CM^b)

T. Jackson.

45

Handwritten musical score for Psalm 86th, No. 76, Collingham. The score is in 3/2 time, key of B-flat major (CM^b). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The vocal parts feature long, flowing lines with many ties. The piano accompaniment includes various fingerings and articulations such as 'lr' and 'r'.

N^o. 77.

DE. PROFUNDIS.

Pfalm. 102^d

(CM^b)

Handwritten musical score for Psalm 102^d, No. 77, De. Profundis. The score is in 3/2 time, key of B-flat major (CM^b). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The vocal parts feature long, flowing lines with many ties. The piano accompaniment includes various fingerings and articulations such as 'lr' and 'r'.

Handwritten musical score for a piece titled "Grave." The score is written in G major (one sharp, F#) and 3/4 time. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The tempo is marked "GRAVE." and the key signature has one sharp (F#). The music features a slow, somber melody with a piano accompaniment of chords and moving lines. The score is written in ink on aged paper.

N^o 79. LINCOLN.

Pſalm 16th.

(C.M.b.)

Dixon.

Handwritten musical score for a piece titled "Grave." The score is written on four staves. The first three staves are for the vocal line, and the fourth is for the piano accompaniment. The tempo is marked "GRAVE." and the key signature has two flats. The score includes various musical notations such as notes, rests, and ornaments.

Nº 80.

FUNERAL THOUGHT.

Pfalm 90th. N.V. 3^d. V.

(CMB)

47
Smith.

GRAVE.

Nº 81.

WAKEFIELD.

Pfalm 94th. Part 2^d.

(CMB)

Prelleur.

GRAVE.

Musical score for Psalm 141 by Haselton. The score is written for three parts: Soprano, Alto, and Bass. The key signature is C^bM^b (one flat) and the time signature is 3/2. The music consists of three systems of staves. The first system has two staves (Soprano and Alto), and the second system has two staves (Alto and Bass). The third system has three staves (Soprano, Alto, and Bass). The music is written in a simple, homophonic style with many whole and half notes. There are some accidentals (sharps and flats) and some ties. The score ends with a double bar line.

N^o. 83.

SYRIA.

Psalm 102.

(C^bM^b)

Prelleur.

Musical score for Psalm 102 by Syria. The score is written for three parts: Soprano, Alto, and Bass. The key signature is C^bM^b (one flat) and the time signature is 3/2. The music consists of three systems of staves. The first system has two staves (Soprano and Alto), and the second system has two staves (Alto and Bass). The third system has three staves (Soprano, Alto, and Bass). The music is written in a simple, homophonic style with many whole and half notes. There are some accidentals (sharps and flats) and some ties. The score ends with a double bar line.

Handwritten musical score for "The Bird Song" by George Frideric Handel. The score is written on four staves. The top two staves are for the vocal part (Soprano and Alto), and the bottom two staves are for the keyboard part (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/2. The music features a melody with various ornaments and a keyboard accompaniment with a repeating bass line. The score is labeled "The Bird Song" and "Handel".

N^o. 87. BENSON.

Pſalm 119th. PART 4th.

(CMB.)

Handwritten musical score for three staves in 3/2 time. The top two staves are treble clef, and the bottom staff is bass clef. The music features various notes, rests, and bar lines. The bottom staff includes figured bass notation (6 5, 6, #) below the notes.

N^o 88.

ALPHA.

Pfalm 17th.

(C.Mb.)

51
Dixon.

N^o 89.

OMEGA.

Pfalm 11th.

(C.Mb.)

N^o. 91. CAMBRIDGE ..Psalm 2nd

(C.M.b.)

Green.

Dixon

Handwritten musical score for "The Bird Song" by DIXON. The score is written on four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part includes figured bass notation (6 5, 6 4 3, etc.) and a "br" (basso continuo) marking. The score is divided into two measures by a double bar line.

54

N^o 94.

PITTS.

Psalm 100^d.

(LM#.)

Handwritten musical score for Psalm 100, No. 94 by Pitts. The score is written for three parts: Soprano, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 3/2. The Soprano part begins with a treble clef and a key signature of one sharp. The Alto part begins with a treble clef and a key signature of one sharp. The Bass part begins with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and bar lines. There are also some numerical figures (6, 5, 4, 3) written below the Bass part, likely indicating fingerings or other performance instructions.

N^o 95.

ST. MARKS.

Psalm 101^{ft}. N.V.

(LM#.)

Handwritten musical score for Psalm 101, No. 95 by St. Marks. The score is written for three parts: Soprano, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 3/2. The Soprano part begins with a treble clef and a key signature of one sharp. The Alto part begins with a treble clef and a key signature of one sharp. The Bass part begins with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and bar lines. There are also some numerical figures (6, 5, 4, 3) written below the Bass part, likely indicating fingerings or other performance instructions.

N^o 96.

WAREHAM.

Pfalm 36th 5th Verse.

(LM#.)

55
Knapp.

All Saints

N^o 97.

WINCHELSEA.

Pfalm 111th

(LM#.)

Prelleur.

First system of musical notation, measures 1-12. The system consists of three staves: a single treble staff, a single treble staff, and a grand staff (treble and bass). The key signature is one flat (B-flat), and the time signature is common time (C). The first two staves have a common time signature 'C' and a key signature of one flat. The third staff has a common time signature 'C' and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and bar lines. There are two asterisks (*) above the first staff, one at measure 1 and one at measure 4. There are also some handwritten markings like 'hr' at the end of the first staff and '6' above the first staff.

Second system of musical notation, measures 13-24. The system consists of three staves: a single treble staff, a single treble staff, and a grand staff (treble and bass). The key signature is one flat (B-flat), and the time signature is common time (C). The first two staves have a common time signature 'C' and a key signature of one flat. The third staff has a common time signature 'C' and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and bar lines. There are dynamic markings such as *p* (piano), *f* (forte), and *hr* (harmonic). There are also some handwritten markings like '6' above the first staff and '4 3' below the first staff. At the bottom right, there is a marking '4 3 Org.' and 'Voice 4 3'.

N^o99.

ACTON.

Pfalm 93^d. N.V.

(LM#.)

Smith.

57

N^o100. CUMBERLAND. Pfalm 112th. Cho^s full

(LM#.)

Cary.

N.B. Sing ev'ry verse through softly in two parts only And Repeat the CHORUS FULL.

N^o. 103. GUILDFORD.

Pfalme 144th. N.V.

(L.M.#.)

Dixon.

N^o 104. GREENS 100th. Psalm

(L.M.♯.)

Handwritten musical score for "The Bird Song" by George F. Root, No. 10. The score is in treble and bass clefs, 3/2 time, with a key signature of one sharp (F#). It consists of four staves. The first staff has a star above the first measure. The second staff has a star above the first measure. The third staff has a star above the first measure. The fourth staff has a star above the first measure. The music is written in a simple, clear style with many repeat signs.

N.B. The Above tune will also suit Peculiar Measure as the 37th Psalm. New Version .or 96 D^r. W.

[illegible]

N^o. 107 BRAMCOAT. Psalm 114th. N.V. (L.M., #)

7 6 4 5 3 6 5 # 6 6 7 6 6 8 7 4 5 3

N^o. 108. MORETON.Psalm 97th

(L.M.#)

musical score for N° 108, MORETON, Psalm 97th, (L.M.#). The score is in 3/2 time and consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature has one sharp (F#). The music features various note values, rests, and bar lines. The piano part includes fingerings (6, 7, 6, 7, 6, 7) and a trill (tr) in the right hand.

N^o. 109. MIDFORD.Psalm 150th

(L.M.#)

Jn^o. Smith.

musical score for N° 109, MIDFORD, Psalm 150th, (L.M.#), Jn^o. Smith. The score is in 3/2 time and consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature has one sharp (F#). The music features various note values, rests, and bar lines. The piano part includes fingerings (6, 6, 6, 6, 6, 6) and a trill (tr) in the right hand.

N^o. 110. HARDWAY.

Pſalm 88th. N.V.

(L.M.#.)

I. Lucas.

[illegible]

N^o. 111. CHICHESTER.

Pfalme 88th.

(L.M.#.)

J. Marsh, Esq^r.

[illegible]

Handwritten musical score for Psalm 107, Part 5th, Sleaford. The score is written on four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/4. The music is in common time (C). The score includes various musical notations such as notes, rests, and bar lines. There are also some performance markings like asterisks and slurs.

N^o. 113

HULL.

Psalm 57. Verse 7th

(L.M., #)

Prelleur.

Handwritten musical score for Psalm 57, Verse 7th, Hull. The score is written on four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/2. The music is in common time (C). The score includes various musical notations such as notes, rests, and bar lines. There are also some performance markings like asterisks and slurs.

N⁽¹⁾. 114.

BRUNSWICK.

Psalm 95th. N.V.

(L.M.=)

65

Handwritten musical score for three staves in 3/2 time. The notation includes various musical symbols such as notes, rests, and fingerings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff also begins with a treble clef and a key signature of one flat. The third staff begins with a bass clef and a key signature of one flat. The score is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1 through 7. The notation is written in a cursive, handwritten style.

N^o. 115.

MESSINGHAM.

Pſalm 100.th D.^r W. or 97.th N.V.

(L.M.#)

Prellieur.

First system of musical notation for Psalm 117. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The music includes various dynamics such as *Cres* (Crescendo), *p* (piano), and *M. p* (Mezzo-piano). There are also performance markings like *hr* (harmonic) and *3** (triplets). Fingerings are indicated with numbers 1-5. The system concludes with a *Cres* marking on the piano part.

Second system of musical notation for Psalm 117. It continues the four-staff format. Dynamics include *M. f.* (Mezzo-forte), *f* (forte), *p* (piano), and *Orgⁿ* (Organ). The piano part features complex textures with many sixteenth and thirty-second notes. The system ends with a *Voice.* marking, indicating the vocal part continues on the next page.

Musical score for "The Rose Tree" in 3/4 time, featuring four staves. The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics are marked as *M.f.* (Moderato-forte), *Cres.* (Crescendo), *p* (piano), *Cres. Dim.* (Crescendo then Diminuendo), and *f* (forte). The piece concludes with a double bar line and repeat signs.

N^o. 117

ROCHFORD.

Pſalm 114th. N. V.

(L.M.)

N.^o 118. LEBANON.

Pſalm 135.th D^r. W^t.

(L.M.#.)

N. 118. LEBANON. Psalm 135. D.W. (L.M. #9)

N^o. 119. WILDS.

Hymn 7th. Book 3^d. D.^r W.
Or Psalm 57th. N.V. 7th Verse.

(L.M.F.)

D^r Madan .

This musical score is for a four-part setting of the hymn "The Lord is my Rock." It is arranged for Soprano, Alto, Tenor, and Bass voices, with a keyboard accompaniment. The score is in G major and 4/4 time. The title "The Lord is my Rock" is written at the top, followed by the text "Or Psalm 57th N.V. 7th Verse." The music is divided into two systems. The first system contains the first two staves (Soprano and Alto), and the second system contains the last two staves (Tenor and Bass). The keyboard part is written on a grand staff (treble and bass clef). The score includes various musical notations such as notes, rests, bar lines, and dynamic markings (f, p, m/p, mf, hr). Fingerings are indicated by numbers 1-5. The text "N. 119." is visible in the top left corner, and "WILEY." is visible in the top center.

N^o. 120. SHAFTSBURY.Psalm 103^d. Part 2nd. D^r. W.

(L.M.#)

Jn^o. Arminer

Musical score for N° 120, Shaftsbury, Psalm 103^d, Part 2nd, D^r. W. (L.M.#) by John Arminer. The score is in 3/2 time and consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature has one sharp (F#). The music features various ornaments and fingerings indicated by 'hr' and numbers 6, 7, 8, 3, 5, 6, 8, 7, 6, 5.

N^o. 121. SHOREHAM.Psalm 92nd. Part 2nd. D^r. W.

(L.M.#)

Jn^o. Arminer.

Musical score for N° 121, Shoreham, Psalm 92nd, Part 2nd, D^r. W. (L.M.#) by John Arminer. The score is in 3/2 time and consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature has one flat (Bb). The music features various ornaments and fingerings indicated by 'hr' and numbers 6, 5, 6, 5, 4, 3, 7, 6, 5, 6, 6, 8, 5, 4, 3.

Musical score for Psalm 101^{ft}. N.V. Minshall. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 3/2. The music consists of a series of whole and half notes, with some measures containing rests. There are several repeat signs (double bar lines with dots) throughout the piece. The notation includes various musical symbols such as asterisks, slurs, and fingerings (e.g., 6, 5, 3).

Musical score for Psalm 103^d. N.V. 8th. verfe Bath. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 3/2. The music consists of a series of whole and half notes, with some measures containing rests. There are several repeat signs (double bar lines with dots) throughout the piece. The notation includes various musical symbols such as asterisks, slurs, and fingerings (e.g., 6).

N^o. 123. ANGLESEY.

OLD 100th Psalm

(LM.#)

71

N^o. 124.

Timesbury
NEWCASTLE.

Psalm 104th. N.V. And D^r W^d 23^d. verse (LM.#)

In^o. Smith.

N^o. 126. EVENING Hymn. 80th. Or 31st. Book 1st. D^r. W.

(L.M.#.)

Tallis.

Figured bass notation in the piano part includes: 6 4 6 6, 6 7, 4 3, 6 5, 4 2 6 8 4 3.

N^o. 127

Milbank.

Hymn 61st. Book 1st. D^r. W.

(L.M.#.)

C. Burney.

Figured bass notation in the piano part includes: 6 5, p 6 7 6, 6 4 3, f 7 5, p 6 b, f 5 7 5, p 6.

N^o 128

BECKWITH.

Hymn 101^{ft} Book I^{ft} D^r. W.

(LM, #)

D^r. Madan

Musical score for N° 128, Beckwith. The score is in 3/4 time, key of B-flat major (two flats). It consists of three systems of staves. The first system has two staves (treble and bass). The second system has two staves (treble and bass). The third system has two staves (treble and bass). The bass staff in the third system contains figured bass notation. The score includes various musical notations such as notes, rests, and accidentals.

N^o 129

LEEDS.

Hymn 40th Book I^{ft} D^r. W.

(L.M. #)

D^r. Madan

Musical score for N° 129, Leeds. The score is in 3/4 time, key of B-flat major (two flats). It consists of three systems of staves. The first system has two staves (treble and bass). The second system has two staves (treble and bass). The third system has two staves (treble and bass). The bass staff in the third system contains figured bass notation. The score includes various musical notations such as notes, rests, and accidentals.

N^o 130.

SCARBOROUGH

Psalm 73^d. N.V. 1st. 2nd. 3^d. & 23^d. Verses. (L.M.#.)

Affettuoso

N^o 131.

ST. GREGORY.

Psalm 63th. N.V. and D^r. W.

(L.M.#.)

M^r. Deeble.

N^o. 132. THE ROSE.

Pfalm 138th. D^r. W.

(L.M.♯.)

T. Gardiner.

Musical score for 'The Rose' (Psalm 138) in G major (one sharp) and common time. The score consists of four staves: two treble staves and two bass staves. The first two staves are for the vocal part, and the last two are for the piano accompaniment. The music is marked with a common time signature 'C' and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten markings, including a large 'X' on the right side of the page and a checkmark above the title.

N^o. 133. THE AURICULA.

Pfalm 103^d. Part. 1st. D^r. W.

(L.M.♯.)

T. Gardiner.

Musical score for 'The Auricle' (Psalm 103) in G major (one sharp) and common time. The score consists of four staves: two treble staves and two bass staves. The first two staves are for the vocal part, and the last two are for the piano accompaniment. The music is marked with a common time signature 'C' and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten markings, including a large 'X' on the right side of the page and a checkmark above the title.

N^o 134. ARTAXERXES.Psalm 112th N.V.

(L.M.#)

{ Adapted and Harmoniz'd

by W. Dixon.

Musical score for N° 134, Artaxerxes, Psalm 112th N.V. (L.M.#). The score is in 4/4 time, key of B-flat major. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment. Dynamics include *p*, *f*, *Cres*, *pp*, and *D.C.* Fingerings are indicated with numbers 1-6.

N.B. The above tune will also suit Peculiar Measure, as the 112th O.V. 91st N.V. or 113.th & 146th D.V. W⁴

N^o 135.

DARBY. St. George's

Psalm 103^d N.V. 8th verse. (L.M.#)

Stanley.

Musical score for N° 135, Darby, St. George's, Psalm 103^d N.V. 8th verse. (L.M.#). The score is in 4/4 time, key of D major. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment. Dynamics include *p*, *f*, *Cres*, *pp*, and *D.C.* Fingerings are indicated with numbers 1-6.

Dixon.

Dixon.

Nº138. MORNING HYMN.

HYMN 79th. Book 1st. D^r. W.

(L.M.b.)

Jer. Clark.

Handwritten musical score for "The Bird Song" by George Frideric Handel. The score is written on four staves. The top two staves are for the vocal part (Soprano and Alto), and the bottom two staves are for the keyboard part (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody with various ornaments and a keyboard accompaniment with figured bass notation.

N^o 139. OXFORD.

Pfalms 139th. N.V. & D^r W. (L.M.b.)

Handwritten musical score for "The Rose Tree" in 3/4 time. The score is written on four staves: two treble staves and two bass staves. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of note values, rests, and bar lines. Fingerings are indicated by numbers 1-5 and 6-7. The piece concludes with a double bar line.

N^o 140. WINTERBURN.Psalm 60th.

(L.M.b.)

Knapp.

N^o 141. WESTBURY.Psalm 18th.

(L.M.b.)

Prelleur.

Star (*)

Figured bass notation: 6 6 5 8 7 6 5, 6 6, 6 6 5 4 5, 6 6 5 4 5, 6 6 5 8 7 6 5, 6, 6 6 5

N^o 143. POCKLINGTON. Psalm 69.th Verse 16.th for GOOD FRIDAY. (L.M.b.)

Dixon.

Star (*)

Figured bass notation: 6 6, 4 4, 6 5 5 4 6 4, 5 6 6 7 6 6 4 3, 6 6 5 6 5 6 3, 5 4 6 6, 6 6 5, 4 4

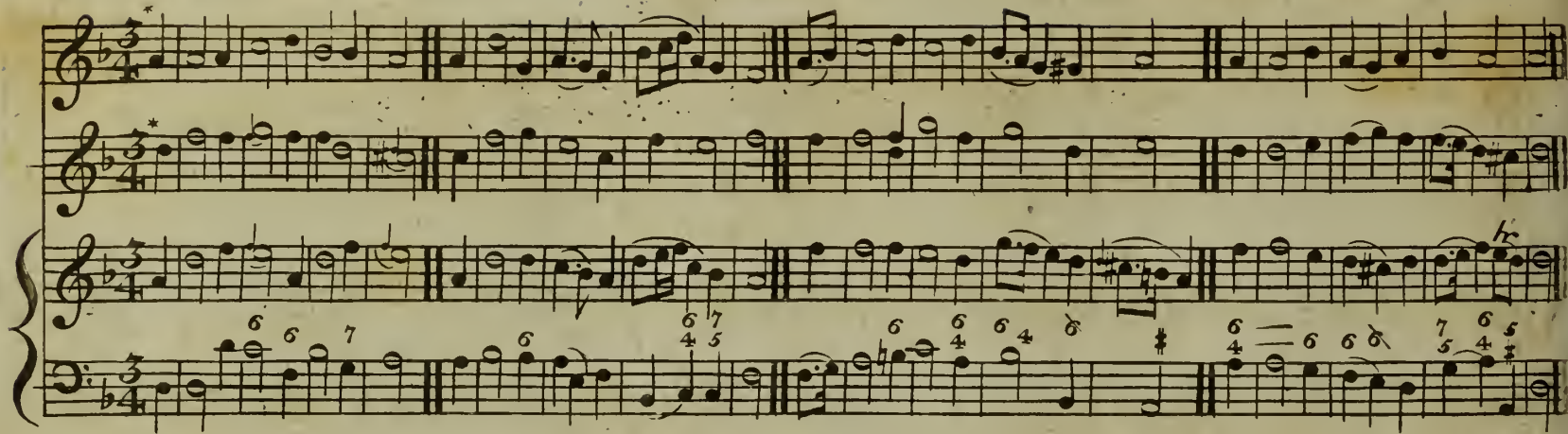
Handwritten musical score for "The Bird Song" by George Frideric Handel. The score is in 3/2 time and consists of three systems. The first system has two staves: a treble staff with a melody and a bass staff with a simple accompaniment. The second system also has two staves. The third system has a grand staff (treble and bass) with a more complex accompaniment. The music is written in brown ink on aged paper.

N^o. 145. ANTWORTH.

Pfalme 63.^d D^r. W.

(L.M.b.)

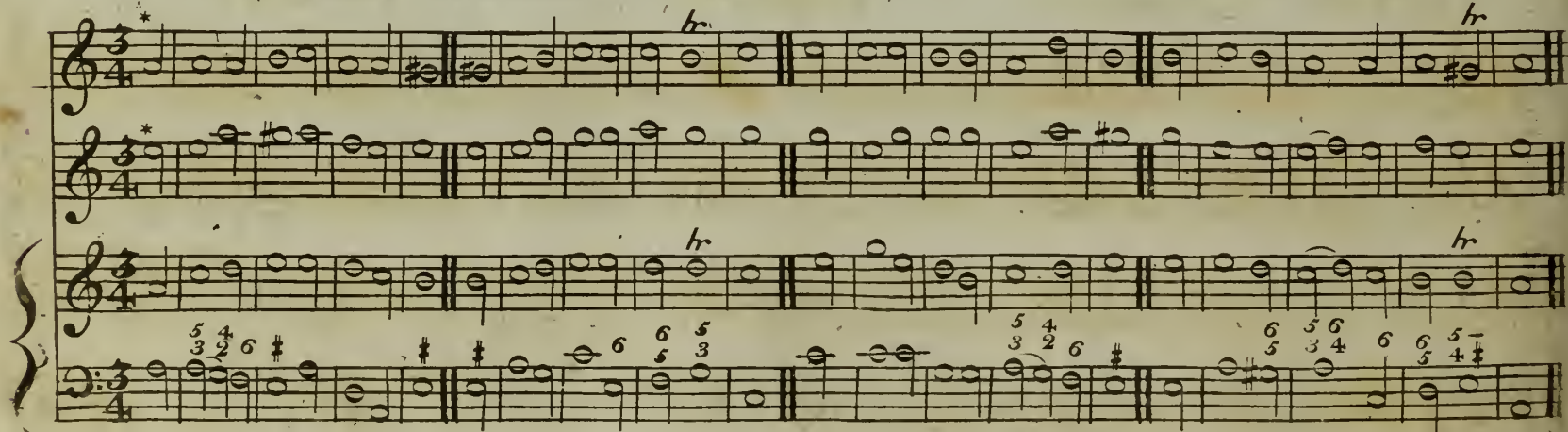
Handwritten musical score for "The Rose Tree" in 3/2 time. The score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The music includes various ornaments, such as mordents and grace notes, and fingerings are indicated by numbers 1-6. The piece is marked with a star (*) at the beginning of the first staff and a repeat sign at the end of the first staff. The tempo is marked "Allegretto".



N^o. 146. BABYLON. STREAMS.

Pſalm 88th. N. V.

(L.M,b)



N^o 147. * CHESTERFIELD.

Pfalm 112th.

(L.M.b.)

83
Prelleur.

6 # 6 87 # 6 4 # 3 6 7 # 2 6 6 6 6 #

N^o 148 s^t NICHOLAS.

Pfalm 137th.

(L.M,b)

4 6 # 6 6 6 6 6 # 6 6 6 #

84 N^o. 150 VIRGINIA.

Pfalm 46th. D^r. W.

(L.M.b.)

First system of musical notation for Psalm 46th, D. W. (L.M.b.). It consists of three staves: a single treble staff, a single treble staff, and a grand staff (treble and bass). The key signature is one flat (B-flat) and the time signature is 3/2. The first staff has a single treble clef and a 3/2 time signature. The second staff has a single treble clef and a 3/2 time signature. The third staff has a grand staff with a 3/2 time signature. The music is written in a style typical of 18th-century hymnals, with various note values, rests, and ornaments. The first staff has a single treble clef and a 3/2 time signature. The second staff has a single treble clef and a 3/2 time signature. The third staff has a grand staff with a 3/2 time signature. The music is written in a style typical of 18th-century hymnals, with various note values, rests, and ornaments.

Second system of musical notation for Psalm 46th, D. W. (L.M.b.). It consists of three staves: a single treble staff, a single treble staff, and a grand staff (treble and bass). The key signature is one flat (B-flat) and the time signature is 3/2. The first staff has a single treble clef and a 3/2 time signature. The second staff has a single treble clef and a 3/2 time signature. The third staff has a grand staff with a 3/2 time signature. The music is written in a style typical of 18th-century hymnals, with various note values, rests, and ornaments. The first staff has a single treble clef and a 3/2 time signature. The second staff has a single treble clef and a 3/2 time signature. The third staff has a grand staff with a 3/2 time signature. The music is written in a style typical of 18th-century hymnals, with various note values, rests, and ornaments.

N^o 151. LIMEHOUSE.

Pfalm 139th. D^r. W. Part 1st.

(L.M.b.)

85

Slow.

5th Verfe.

Brisk.

N^o 152. SEND.Psalm 130th D^r W.

(L.M.b.)

Smith.

6 8 4 6 8 6 6 5 6 6 4 6 4 6 6 6 4 5 # 6 5 # 5 6 5 6 # # 6 4 4 6 8 6 6 5

N^o 153. WORKING.Psalm 90th D^r W. Proper for Funerals. (L.M.b.)

Dixon.

6 5 8 7 6 5 6 5 4 # 7 6 6 5 6 5 4 # 8 5 6 5 # 7 6 5 6 5

N^o. 154. ALBURY.Psalm 25th. N.V. and D^r. W.

(S.M.#.)

87
Dixon

6 4 6 4 5 3 5 8 7 4 3 6 6 5 6 7 6 5 4 3 f 6 6 5 6 4 3

N^o. 155. ANTHONY.Psalm 19th. D^r. W.

(S.M.#.)

5 6 6 6 5 8 7 6 6 4 3

N^o. 156. AYNHOE. Pfalm 61^e. D^r. W. (S.M.#.)

A musical score for a hymn, N. 156. AYNHOE. The title is Pfalm 61^e. D^r. W. (S.M.#.). The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#), and the time signature is 3/2. The Soprano part begins with a treble clef and a key signature of one sharp. The Alto part begins with a treble clef and a key signature of one sharp. The Tenor part begins with a treble clef and a key signature of one sharp. The Bass part begins with a bass clef and a key signature of one sharp. The score is divided into four measures by double bar lines. The first measure contains a treble clef, a key signature of one sharp, and a 3/2 time signature. The second measure contains a treble clef, a key signature of one sharp, and a 3/2 time signature. The third measure contains a treble clef, a key signature of one sharp, and a 3/2 time signature. The fourth measure contains a treble clef, a key signature of one sharp, and a 3/2 time signature. The score is written in a style typical of 18th-century hymnals, with a focus on the melody and harmony of the hymn.

A handwritten musical score on aged paper, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The time signature is 3/2. The key signature has one flat (B-flat). The music is written in a historical style, with various note values, rests, and fingerings. The first staff has a star marking the first measure and a 'hr' marking above the second measure. The second staff has a star marking the first measure and a 'hr' marking above the last measure. The third staff has a 'hr' marking above the first measure, a 'hr' marking above the second measure, and a 'hr' marking above the last measure. The bottom staff has a '6' marking below the first measure, a '5 6 7' marking below the second measure, a '6' marking below the third measure, a '6' marking below the fourth measure, a '6 5 4 3' marking below the fifth measure, and a '6 5 4' marking below the sixth measure. The paper shows signs of age, including discoloration and some staining.

N^o. 158. EAGLE STREET. NEW.

Pfalm 23^d. D^r. W.

(S.M.#.)

89
Smith.

N^o. 159. PLYMOUTH.

Pfalm 25th. D^r. W.

(S.M.#.)

The above Tune is very much like Thacher in the Wingewater Collection —

CHO^S FULL.

Organ

N.B. In the above Psalm Sing through each verse in two parts only, and repeat the two last lines in FULL CHORUS.

N^o 161. WAKEFIELD.Psalm 103. D^r. W.

(S.M.#.)

N^o. 162. SILVER STREET. Psalm 95th. D^r. w 1, 2, 3 & 4th Verses (S.M.#)

91
Smith.

N.B. Sing the following Halleluiahs &c after the 4th verse.

f M.P. *f* Cres Ad.^o SLOW.

Hallelujah Praise ye the Lord. Praise ye the Lord.

M.P. *f* Hallelujah Hallelujah Hallelujah Hallelujah SLOW.

Praise ye the Lord. Hallelujah Praise ye the Lord.

Organ *f* Organ *f* Cres Ad.^o SLOW.

N^o 165. STURMINSTER.

Pfalm 103.rd Part 2.nd D.^r W.

(S.M.#.)

93

Handwritten musical score for N° 165, Sturminster, Psalm 103rd Part 2nd D. W. (S.M.#.). The score is written on four staves (two treble and two bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The music features various dynamics including *p* (piano) and *f* (forte), and includes fingerings and other performance markings such as *tr* (trill) and *acc* (accents). The piece concludes with a double bar line.

N^o 166. SPITTLE.

Pfalm 99.th D.^r W.

(S.M.#.)

T. Gardiner.

Handwritten musical score for N° 166, Spittle, Psalm 99th D. W. (S.M.#.) T. Gardiner. The score is written on four staves (two treble and two bass clefs). The key signature is one flat (Bb) and the time signature is C (common time). The music includes various dynamics and performance markings such as *tr* (trill), *acc* (accents), and *h* (hairpins). The piece concludes with a double bar line.

[illegible]

N^o 170. WINTHROP.

Pſalm 67th o. v.

(S.M.†)

from a Double Chant, as above.

96

N^o 171.Pukham. See N^o 168. page 94.
EPPING.Psalm 23rd. D^r. W.

(S.M.#.)

Smith.

6 6 6 4 5 6 5 6 6 6 6 6 3 7 6 6 5 3

N^o 172.

CRANLEY.

Psalm 19th. D^r. W.

(S.M.#.)

Dixon.

5 6 6 4 5 6 6 6 6 6 6 6 6 5 4 6 6 6 5 4 3

Woodbridge Bridge Coll.

N^o. 173.

CARLTON.

Pfalm 32^d. D^r. W.

(S.M.#)

From a double Chant by
T. Jackson, adapted by W. Dixon.

97

Musical score for N. 173, Carlton. Psalm 32^d. D^r. W. (S.M.#). The score consists of four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat) and the time signature is common time (C). The music is written in a double chant style. The first two staves are treble clef, and the last two are bass clef. The music is divided into measures by vertical bar lines. There are some handwritten markings above the staves, including 'hr' and '9'.

N^o. 174.

WARTON.

Pfalm 45th D^r W

(S.M.#)

From a double Chant by
T. Jackson, adapted by W. Dixon.

Musical score for N. 174, Warton. Psalm 45th D^r W (S.M.#). The score consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F-sharp) and the time signature is common time (C). The music is written in a double chant style. The first two staves are treble clef, and the last two are bass clef. The music is divided into measures by vertical bar lines. There are some handwritten markings above the staves, including 'hr' and '9'.

N^o 175.

SURRY.

Hymn 74.th Book 2nd D.^r. W.

(S.M.b.)

Dixon,
h

N^o 176.

LANGWORTH.

Hymn 80.th Book 2nd D.^r. W.

(S.M.b.)

N^o. 177

WIRKS WORTH.

Pfalm 31th N.V. or O.V.

(S.M.b.)

99

Aylebury

N^o. 178.

BARNBY.

Pfalm 55th D.F.W.

(S.M.b.)

100 N^o 179. KERSAL. *Psalm 130th* N.V.

(S.M.b.)

Howard.

N^o 180. YARMOUTH. *Psalm 25th* N.V.

(S.M.b.)

Jn^o Wainwright,

N^o 181. BINGHAM.

Pfalm 106.th D.^r W.

(S.M.b.) Adapted by W.D.
from a double chant by T.J.

A handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass), and the last two staves are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The music is in a simple, folk-like style with many whole and half notes. The piano accompaniment includes fingerings (e.g., 6, 5, 4, 3, 2, 1) and dynamic markings (e.g., *hr*, *f*). The score is divided into measures by bar lines, and there are repeat signs at the beginning and end of the piece.

N^o 182. BURLINGTON.

Pſalm 51.^{ft} N.V.

(S.M.b.)

Dixon.

Handwritten musical score for "The Bird Song" by George F. Root. The score is written on four staves. The top three staves are for the vocal parts (Soprano, Alto, and Tenor) and the bottom staff is for the piano accompaniment. The music is in common time (C) and features a melody with various intervals and rests. The piano part includes fingerings and a key signature change to one sharp (F#) in the middle section.

N^o 183.

BARNSTAPLE.

Psalm 113th. N.V. and 146 D^r W.

Dixon.

Handwritten musical score for Psalm 113th. N.V. and 146 D^r W. by Dixon. The score is in G major (one sharp) and 3/4 time. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system also has a vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings (f, p, br). Fingerings are indicated by numbers 1-5. The piece is in a peculiar metre.

First system of musical notation, measures 1-8. The system consists of four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The time signature is common time (C). The first staff begins with an asterisk (*). The second staff also begins with an asterisk (*). The third staff begins with a brace. The fourth staff begins with an asterisk (*). The notation includes various note values, rests, and bar lines. Fingerings are indicated by numbers 1-5 below the notes in the bass staff.

Second system of musical notation, measures 9-16. The system consists of four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The time signature is common time (C). The notation includes various note values, rests, and bar lines. Fingerings are indicated by numbers 1-5 below the notes in the bass staff. The system concludes with a double bar line.

This image shows a handwritten musical score for a piece titled "Plainsong" by Ashover. The score is written on three systems of staves. Each system consists of a treble staff and a bass staff, with a grand staff bracket on the left. The music is written in a historical style, featuring various note values, rests, and fingerings. The first system includes a key signature of one sharp (F#) and a time signature of 3/4. The second system includes a key signature of two sharps (F# and C#). The third system includes a key signature of one sharp (F#). The score is written on aged, slightly yellowed paper. The title "Plainsong" is written in a large, decorative script at the top center. The composer's name "ASHOVER" is written in a smaller, plain font below the title. The number "183" is written in the top left corner. The name "J. Hall." is written in the top right corner. The score is divided into measures by vertical bar lines. Some measures contain multiple notes, while others contain single notes or rests. Fingerings are indicated by numbers 1 through 5 above or below the notes. The overall style is that of a historical manuscript.

N^o 186.S^t.HELLENS.Psalm 113th.

(P.M.#.)

105
Jennings.

N^o 187

ESHER

Psalm 113th

(P.M.#.)

Prelleur.

Handwritten musical score for Psalm 148, 6-line version, by J. Wadé. The score is written on two systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is 3/2. The score includes various musical notations such as notes, rests, bar lines, and fingerings. The piano part includes detailed fingering numbers (e.g., 6, 5, 4, 3, 6, 5, 7, 6, 5, 4, 3) and some accidentals (sharps and flats). The vocal line features a melodic line with some grace notes and a final cadence. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score is handwritten in ink on aged paper.

Handwritten musical score for "The Rose Tree" in 3/2 time. The score is written on four staves. The first two staves are for the piano, and the last two are for the violin. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The piano part features a melody with a trill in the first staff and a more active line in the second staff. The violin part provides a harmonic accompaniment with a steady eighth-note pattern in the first staff and a more melodic line in the second staff. The score is divided into measures by vertical bar lines, and some measures contain fingerings or other performance instructions.

Handwritten musical score for "The Rose Tree". The score is written on five staves. The top two staves are for the vocal choir (Soprano and Alto parts), and the bottom three staves are for the piano accompaniment (Right and Left hands). The key signature is one flat (B-flat), and the time signature is common time (C). The music is in a simple, folk-like style. The vocal parts are marked "Cho. S. full." and the piano part is marked "P.".

f *p* *f* *p* *f*

CHORUS

f *p* *f* *p* *f*

First system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics "Ye * Ye your your". The middle staff is a vocal line with lyrics "Ye * Ye your your". The bottom staff is a piano accompaniment with lyrics "Ye 6 6 Ye 6 5 4 3 your 6 5 your 6 5 7". The music is in G major and 4/4 time.

Second system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics "To fing and". The middle staff is a vocal line with lyrics "To fing and". The bottom staff is a piano accompaniment with lyrics "To fing and 6 7 6". The music is in G major and 4/4 time.

This musical score is for a Trumpet and Piano arrangement of Psalm 136. The score is written in G major (one sharp) and common time (C). It consists of two systems of staves. The first system includes a Trumpet part (top staff), a vocal part (second staff), and a piano accompaniment (third and fourth staves). The second system includes a vocal part (fifth staff), a piano accompaniment (sixth staff), and a piano accompaniment (seventh and eighth staves). The score features various musical notations, including notes, rests, and dynamic markings such as *f* (forte), *p* (piano), *M.p* (mezzo-piano), *f.f* (fortissimo), and *Cres* (crescendo). There are also markings for *Cho^s* (choir) and *6* (sixth). The score is signed "Händel." in the top right corner.

N^o. 193.

VENICE.

M.*p* Psalm 87th. N. V. and 104th. D^r. W.

(P. M. #.)

111
Dixon.

Musical score for the first system, featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment includes fingerings such as 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3, and 6, 5, 4, 3.

Musical score for the second system, featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment includes fingerings such as 6, 5, 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3, and 6, 5, 4, 3. The section is labeled "Chorus. Brisk." and includes a crescendo (*Cres*) marking.

112

N^o 194. JERUSALEM.

Pfalm 122nd. O.V. and D^r. W

(P.M.#) 668

Dixon.

The first system of musical notation consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a single system with repeat signs at measures 4 and 8. The piano part includes fingerings: 6 7, 6 6, 6 5 4 3, 6, 6, 6 4, 5, 6, 6.

The second system of musical notation continues the piece with measures 9-16. It also consists of four staves. The piano part includes dynamic markings: *f* (forte) at measure 10, *p* (piano) at measure 12, and *f* (forte) at measure 14. It also includes fingerings: 6 5 6 6 5, 6 6, 7, 6 5, 6 4, 7 5.

N^o. 195. READING.

Psalms 122nd. D^r. W.

(P. M. #) Smith.

113

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains measures 1 through 8, with a repeat sign after measure 4. The second staff is a treble clef with a 3/2 time signature, also containing measures 1 through 8. The third staff is a treble clef with a 3/2 time signature, containing measures 1 through 8. The fourth staff is a bass clef with a 3/2 time signature, containing measures 1 through 8. Fingering numbers (6, 5, 3, 4, 3, 6, 4, 3, 4, 6) are written below the bass staff. A 'hr' (half rest) is written above the final measure of the top staff.

The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains measures 9 through 16, with a repeat sign after measure 12. The second staff is a treble clef with a 3/2 time signature, also containing measures 9 through 16. The third staff is a treble clef with a 3/2 time signature, containing measures 9 through 16. The fourth staff is a bass clef with a 3/2 time signature, containing measures 9 through 16. Fingering numbers (6, 5, 7, 8, 6, 4, 6, 5, 4, 3, 6, 5) are written below the bass staff. A 'hr' (half rest) is written above the final measure of the top staff.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef, all with a key signature of one sharp (F#) and a common time signature (C). The music is written in a single melodic line across the staves. The first staff begins with a star symbol (*). The second staff has a star symbol (*) above the first measure. The third staff has a star symbol (*) above the first measure. The fourth staff has a star symbol (*) above the first measure. The music is divided into measures by vertical bar lines. There are several measures of rests (indicated by a horizontal line with a flag) throughout the system. The system ends with a double bar line.

The second system of musical notation consists of four staves, continuing the melody from the first system. The top two staves are in treble clef, and the bottom two are in bass clef, all with a key signature of one sharp (F#) and a common time signature (C). The music is written in a single melodic line across the staves. The first staff begins with a star symbol (*). The second staff has a star symbol (*) above the first measure. The third staff has a star symbol (*) above the first measure. The fourth staff has a star symbol (*) above the first measure. The music is divided into measures by vertical bar lines. There are several measures of rests (indicated by a horizontal line with a flag) throughout the system. The system ends with a double bar line.

Londan

115

N^o. 197.

KINGSTON.

OLD 50th. Psalm. D^r. W.

(P. M. b.)

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The word "Grave." is written above the third staff. The notation includes various musical symbols such as notes, rests, and bar lines. There are some handwritten annotations, including a star (*) on the first staff and a "hr" on the second staff.

The second system of musical notation consists of four staves, continuing the piece from the first system. It follows the same notation style with treble and bass clefs, a key signature of one flat, and common time. The notation includes various musical symbols such as notes, rests, and bar lines. There are some handwritten annotations, including a "hr" on the top staff and a "hr" on the third staff.

N^o 199. HUNGERFORD.Psalm 113th. D^r. W.

(P.M.b.)

Grave

Brisk

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat) and the time signature is 3/2. The music features various note values, including quarter and eighth notes, and rests. There are several double bar lines indicating measures. A handwritten 'h' with a slur is present above the second staff. Fingering numbers (6, 6, 6, 6, 8, 7, 4, 3) are written below the bottom staff.

The second system of musical notation consists of four staves, continuing the piece. It follows the same notation style as the first system, with treble and bass clefs, a one-flat key signature, and a 3/2 time signature. The music continues with various note values and rests. A handwritten 'h' with a slur is present above the second staff. Fingering numbers (6, 5, 6, 5, 6, 6, 6) are written below the bottom staff.

3^d N^o

COMMON METRE, MAJOR KEY.

119

N^o 1. REDBOURN.Psalm 119, Part 2nd N.V.

(C.M.#)

Dixon.

1

Tenor. Counter. Treble. Bass.

How shall how shall the Young preserve their ways from all Pollution from all Pol - lu - tion free

How shall the Young preserve their ways from all Pollution from all Pol - lu - tion free

How shall how shall the Young How shall the Young preserve their ways from all Pollution from all Pol - lu - tion free

How shall the Young How shall the Young preserve their ways from all Pollution from all Pol - lu - tion free

By mak - ing still their Course of Life Commands with thy Com - mands a - gree.

By making still their Course of Life Commands with thy Com - mands a - gree.

By mak - ing still by mak - ing still their Course of Life with thy with thy Com - mands a - gree.

by mak - ing still - - their Course of Life

3rd N^o

Thee I will bless my God and King Thee I will bless my God & King Thee I will bless my God and King,

Thee I will bless my God my - God and King - Thee I will bless my God and King,

Thee I will bless my God and King my God and King,

Thee I will bless my God my God and King Thee I will bless my God and King,

thy endless endless Praise proclaim thy endless endless Praise proclaim; This Tri - bute dai - ly tri - bute

thy endless endless Praise proclaim thy end - less Praise proclaim; This Tri - bute dai - ly This tri -

thy endless Praise pro - claim thy end - less Praise proclaim; This Tri - bute This tri -

thy endless Praise pro - claim , thy endless Praise proclaim; This Tri - bute daily daily I will

daily I will bring, and ever blest thy Name and ever blest thy Name.

tribute daily I will bring, and ever blest thy Name and ever ever blest thy Name.

bring tribute daily I will bring, and ever ever blest thy Name and ever ever blest thy Name.

N^o 3.

HALIFAX.

Psalms 66th

(C.M.)

bring tribute daily I will bring, and ever ever blest thy Name and ever ever blest thy Name.

The Lord the only God is great, and greatly to be praised and greatly to be praised; and greatly to be
 and great-ly to be praised and greatly to be praised; and great-ly
 The Lord the only God is great, and greatly to be praised and greatly to be praised; and greatly to be
 and great-ly to be praised and great-ly
 praised - be praised; In Zion on whose happy Mount whose hap-py Mount his sacred
 great-ly to be praised; In Zion on whose happy Mount in Zion on whose happy Mount his
 praised - be praised; In Si-on on whose happy Mount whose hap-py Mount
 great-ly to be praised; In Si-on on whose happy Mount in Si-on on whose hap-py Mount his Sa-

Throne is rais'd is rais'd his fa - cred his fa - cred throne is rais'd.
 fa - cred Throne is rais'd his rais'd his sacred throne is rais'd.
 his sacred Throne is rais'd his fa - cred throne is rais'd.
 cred Throne is rais'd his sacred throne is rais'd is rais'd his fa - cred throne is rais'd.

N^o. 5.

NETTLETON.

Psalm 8th

(C.M.#)

D^r. Croft.

Slow. Brisk.

8 6 6 5 6 5 6 4 16 5-8 3-3 7

To God, our never failing strength with loud applauses sing, And jointly make a chearful noise to Ja. cobs awful King.

To God, our never failing strength with loud applauses sing, And jointly make a chearful noise to Ja. cobs awful King.

To God, our never failing strength with loud applauses sing, And jointly make a chearful noise to Ja. cobs awful King.

To God, our never failing strength with loud applauses sing, And jointly make a chearful noise to Jacobs awful King.

Compose a Hymn of P^rs & touch your instruments of joy, Let Psalteries & Pleasant Harps y^r grateful skill employ

Compose a Hymn of P^rs and touch your instruments of joy, Let Psalteries and pleasant harps y^r grateful skill employ

Compose a Hymn of P^rs & touch y^r instruments of joy, Let Psalteries & Pleasant Harps your grateful skill employ

Compose a Hymn of P^rs and touch your instruments of joy, Let Psalteries & pleasant Harps your grateful skill employ

N^o. 7.

EGHAM.

Psalm 84th. N.V.

(C.M.#)

French

the brightness of thy face. brightness of thy face.

O God of Hosts the mighty L. how lovely is the place Where thou art enthron'd in Glory shewst the brightness &c the bright-ness of thy face.

the brightness of thy face.

N^o. 8.

CAMBRIDGE. NEW.

Psalm 133^d. N.V.

(C.M.#)

How vast must their advantage be, how great their pleasure prove Who live like brethren and consent in offices of love in offices of love

How vast must their advantage be, how great their pleasure prove Who live like brethren and consent in offices of love in offices of love

in offices of love in

O Praise the Lord, and thou my soul, O praise the Lord O pr^s. the L^d and thou my soul, for
O Praise the Lord, and thou my soul, O pr^s the Lord and thou my soul, forever blefs his
O praise the Lord, and thou my soul, O praise the Lord and thou my soul,
O pr^s the Lord, and thou my soul O pr^s the Lord and thou my soul, forever blefs his
ever blefs his Name for ever blefs his Name. His
name - - - - - for His wondrous love while life shall last his
ever blefs his Name for ever blefs his Name. His wondrous love while life shall last his
name - - - - - for His wondrous love while life shall last his

wondrous love while life shall last my constant my &c my constant praise shall claim.

wondrous love while life shall last my constant &c my constant praise shall claim.

6 3 5 7 8 6 6 4 7

my &c 4 2 6 4 3

N^o. 10. SPALDFORTH.Psalm 44th. N.V.

(C.M.#.)

O Lord our fathers of have told O Lord our fathers of have told in our attentive ears. in our at-ten-tive ears.

O Lord O L^d our fathers oft have told in our at-ten-tive ears at-ten-tive ears.

O Lord our fathers of have told O Lord our fathers of have told in our at-ten-tive ears attentive ears.

O Lord our fathers of have told our fathers of have told in our attentive ears in our at-ten-tive ears.

Thy wonders in their days perform'd, and elder and elder and elder times than theirs and elder times than theirs.

Thy wonders in their days perform'd, and elder and elder and elder times than theirs and el - - - der times than theirs.

Thy wonders in their days per - form'd, and elder and elder times than theirs and el - - - der times than theirs.

Thy wonders in their days perform'd, and elder and elder and elder times than theirs and el - - - der times than theirs.

N^o. II.

LIVERPOOL.

Psalm 27th. N. V. 1. 4. and 5. Verse.

(C. M. #.)

J. Everett.

Whom should whom should I fear, since God to me is giving health is saving health and light.

Whom should I fear, since God to me is - - - and light.

Whom should whom should I fear, since God to me is 6 saving health and light is saving health & light

Whom should whom should I fear, & is saving health and light and - - -

Since strongly strongly he my life sup - ports, What can my soul affright What can my soul affright.

Since strong - ly he my life sup - ports, What can my soul af - - - fright what can - - - my soul affright.

Since strongly strong - ly he my life supports What can - - - my soul affright.

N^o. 12. ABINGDON. Psalm 18th o.v. (C.M.) Dr. Heighington.

O God my strength & for - ti - tude, of force I must love thee; Thou art my castle and defence in my ne - cessi - ty.

LARGO. Affettuoso.

O God my strength & for - ti - tude, of force I must love thee; Thou art my castle and defence in my ne - cessi - ty.

N.B. Sing the 1, 2 and 3 verses to the above Largo, Piano; and the 9th & 10th to the following Andante.

FORTE.

18th Psalm Continued.

The Lord descended from above and bow'd the Heav'n's most high, and underneath his feet he cast the darkness of the Sky;

ANDANTE.

The Lord descended from above and bow'd the Heav'n's most high, and underneath his feet he cast the darkness of the Sky; and

and underneath his feet he cast the darkness of the Sky; the darkness of the Sky; and underneath his feet he cast

neath his feet he cast the darkness of the Sky; and underneath his feet he cast the

underneath his feet he cast the darkness of the Sky; the darkness of the Sky; and underneath his feet he cast

and underneath his feet he cast the darkness of the Sky;

[illegible]

LARGO ANDANTE.

Hallelujah Hal-lelujah Hallelujah Hallelu-jah Hal - le - lu-jah Hal - le - lu-jah Halle-lu-jah

Hal - le-lujah Hal - le-lujah Hal - le-lu-jah Hal - le-lujah Hal - le-lujah Hal

Cres *il* *f* *p* *tr* *f*
 Hallelnjah Halle-lujah Halle-lu-jah Halle-lu-jah Halle-lu-jah Hal-le-lu-jah Halle-lu-jah.
 Cres *il* *f* *p* *tr* *f*
 le-lu-jah Halle-lu-jah Halle-lu-jah Hal-le-lu-jah Hal-le-lu-jah
 Halle-lujah Halle-lujah Halle-lujah Hale le-lu-jah Hal-le-lu-jah Hal-
 Halle-lu-jah Hal-le-lu-jah Sy
 Halle-lu-jah Hal-le-lu-jah Sy
 le-lu-jah Hal-le-lu-jah Sy

Detailed description: This is a musical score for a hymn titled 'Halle-lujah'. It consists of four systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line includes lyrics and dynamic markings: 'Cres', 'il', 'f', 'p', 'tr', 'f'. The piano part has fingerings (9, 6, 3, 6, 6, 7) and dynamics ('f', 'p'). The second system continues the vocal and piano parts with similar markings. The third system introduces a key signature change to two sharps (F# and C#) and includes the word 'Sy' (likely 'Symphony' or 'Synthesis'). The fourth system continues the piece in the new key, also including 'Sy'. The score is written in a style typical of early 20th-century musical publications.

Let all - - the Just to God let all - - the Just to God with Joy ,

LIVELY. Let all - - let all - - the Just to God with Joy ,

Let all - - the Just to God with Joy let all - - the Just to God with Joy .

Let all - - the Just let all - - the Just to God - - with Joy ,

their chearful voi - - ces raise *f* For well the righteous it be - comes.

For well the righteous it - - be - comes.

their chearful voi - - ces raise *f* For well the righteous well the righteous it be - comes.

For well - the righteous well the righteous it - - be - comes.

For well the right - - - teous it - - - be.

to sing - - - glad Songs - - - of Praise. For well the right - - - teous it be

to sing - - - glad Songs - - - of Praise For well the right - - - teous it - - - be

For well the right - - - teous it be

comes to sing glad Songs of Praise to sing glad Songs of Praise.

comes to sing - - - glad Songs of Praise - - - to sing glad Songs of Praise.

comes to sing - - - glad Songs of Praise - - - to sing glad Songs of Praise.

comes to sing - - - glad Songs of Praise to

My Heart and Flesh cry out for Thee, When shall I tread thy Courts, and see
While far from thine A - bode; My Saviour and my God.

My Heart and Flesh cry out for Thee, When shall I tread thy Courts, and see
While far from thine A - bode My Saviour and my God.

Organ

CHO^S. FULL. N.B. This tune may be Sung either in Solos, or Duets.

When shall I tread thy Courts, and see My Sa - viour and my God.

When shall I tread thy Courts, and see My Sa - viour and my God.

When shall I tread thy Courts, and see My Sa - viour and my God. My Sa - viour and my God.

To Ce - le brate thy Praise O Lord I will my heart prepare I will my heart prepare I will my heart prepare I will my heart prepare I will my heart prepare

my heart prepare; To all the lifting World thy Works thy wondrous Works declare thy wondrous Works declare. heart prepare; thy wondrous Works declare thy wondrous Works declare. heart prepare; To all the lifting World thy Works thy wondrous Works declare thy wondrous Works declare. Works declare thy wondrous Works declare thy wondrous Works declare.

N^o. 16.

ST. ANDREWS.

Psalm 34th. N.V.

(C.M.)

Stevenson.

19

Thro' all the changing scenes of Life: in Trouble and in Joy, The Praises of my God shall

The Praises of my

Thro' all the changing scenes of Life: in Trouble and in Joy, The Praises of my God shall still the

The Praises of my God shall still the

still the Praises of my God shall still my Heart and Tongue employ my heart and Tongue employ. ploy.

God the Praises of my God shall still

Praises of my God shall still my Heart and Tongue employ my heart and Tongue employ. ploy.

20 N^o. 17. BATH CHAPEL. Psalm 108th. N.V. 1. 2. 3. and 5th. Verses Or 98th. D^r. W. (C.M.#.)

O God &c My tongue my tongue shall celebrate thy fame

O God &c My tongue my tongue my tongue shall celebrate thy fame

N^o. 18. REDBRIDGE. Psalm 47. D^r. W. and 45 Or 105th. N.V. (C.M.#.)

O for Sacred Joy to God Let ev'ry and Hymns

O for Sacred Joy to God Let ev'ry and Hymns

O for Sacred Joy to God Let ev'ry and Hymns

N^o. 19 . GRANTHAM.Psalm 84th. N.V.

(C.M.#)

21
J. Everet.

O God of Hosts O God of hosts the mighty Lord How lovely is how lovely is the place Where thou enthron'd in Glory shew'st,

of hosts the mighty Lord How

Where thou enthron'd enthron'd in Glory shew'st,

O God of Hosts O God of hosts the mighty Lord How lovely is how lovely is the place Where thou enthron'd, ^{where thou} enthron'd in Glory shew'st

of hosts

5 4 4 3

Where thou enthron'd enthron'd in Glory shew'st

The Brightness of the Brightness of - - thy face The Brightness of the Brightness of - - - thy face

of thy face the Brightness

The Brightness of the Bright - nefs of thy face the Brightness of the Brightness of thy face

6 5
4 3

6 5
4 3

6 5
4 3

6 5
4 3

6 5
4 3

How blest how blest is he who ne'er consents

How blest how blest is he who ne'er consents who ne'er consents

How blest how blest is he how blest how blest is he who ne'er consents by ill ad-vice to walk by

How blest is he who ne'er consents

by Ill ad-vice to walk; Nor stands in Sinners way in Sinners way nor fits

by Ill ad-vice to walk; Nor stands in Sinners way nor fits

Ill ad-vice to walk; Nor stands in sinners way nor stand in sinners way nor fits

Ill ad-vice to walk; Nor stands in sinners way nor fits

Where men profanely talk where men prophane prophane-ly talk.

Where men profanely talk where men prophane prophane-ly talk.

Where men profanely talk where men prophane prophane-ly talk.

Where men profanely talk where men prophane prophane-ly talk.

No. 21 NORMAN

Psalms 23^d N V

(C. M. #)

A musical score for the hymn "My Country, 'Tis of Thee". The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is common time (C). The Soprano part begins with a treble clef and a key signature change from one flat to two flats (B-flat and E-flat). The Alto part begins with a treble clef and a key signature change from one flat to two flats. The Tenor part begins with a bass clef and a key signature change from one flat to two flats. The Bass part begins with a bass clef and a key signature change from one flat to two flats. The lyrics "my my my" are written below the Soprano, Alto, and Bass parts. The score is divided into four measures by vertical bar lines. The first measure contains a treble clef, a key signature change, and a common time signature. The second measure contains a treble clef, a key signature change, and a common time signature. The third measure contains a treble clef, a key signature change, and a common time signature. The fourth measure contains a treble clef, a key signature change, and a common time signature.

How many Lord of late are grown how many L^d of late are grown the troublers of my peace

How many Lord of late of late are grown the

How many Lord of late are grown how many L^d how many L^d of late are grown the troublers of my peace and

How many Lord of late are grown how many L^d of late are grown the

and as their and as fo does fo does fo does their rage increase

and as and as fo does fo does their rage increase

as and as fo does fo does fo does their rage increase

and as as fo does fo does fo does their rage increase

N^o 23.

BURINGHAM.

Psalm 42^d. N.V.

(C.M.b.)

As pants y^e hart for cooling streams
 when heated in the chace
 folongs my Soul - - - O God for thee
 O God for thee O
 and thy refresh - - ing grace
 and thy

As pants the hart for cooling streams
 when heat ed in the chace
 folongs my soul
 O God - - for thee and thy refresh - - ing grace
 O God and thy refresh - - ing grace

N^o 24.

NEWBURY.

Psalm 77th. Part 2^d. O.V.

(C.M.b.)

I will regard and think upon the work - ing of ye Lord and all his wonders past & gone
 I glad - ly will record
 I glad - ly I gladly
 I will regard and think upon the working of the Lord and all his wonders past & gone
 I glad - ly will record I glad - ly will record
 I glad - ly will record I

They that in Ships with courage bold O'er swelling waves their trade pur - sue:

SLOW.

They that in Ships with courage bold O'er swell - ing waves their trade pur - sue:

8 7 6 8 7 6 5 6 8 7 5 5-
- 6 5 4 # # 6 8 3 8 7 3 4 3

Do God's a - maz - ing works behold and in the Deep and in the Deep and in the Deep his wonders

BRISK.

be hold and in the deep and in the Deep and in the

Do God's a - maz - ing works behold and in the Deep and in the Deep and in the Deep the

9 6 8 6 5 4 3 2 1 be hold and in the Deep and in the Deep and in the

view - - - his won - ders wonders view - - - his won - ders wonders view.

deep his wonders wonders won - ders view his wonders wonders wonders won - ders view.

Deep - - - his won - ders wonders view - - - his won - ders won - ders view.

Deep his won - ders won - ders view his won - ders won - ders view.

N^o. 26. LITCHFIELD.

Pfalm 141. N.V.

(C.M.b.)

Stevenson.

the accents the

the accents the

the accents

N^o 27.

EPHESUS.

Psalms 89th. N.V.

(L.M. #.)

Dixon

N. 27. EPHES. 5. v. Psalm 89. N. V. (L.M. 4. 5) Dixon

Thy mercies Lord shall be my song My song on them shall e-ver dwell My song on them shall e-ver dwell

My song on them shall e-ver dwell My song on them shall e-ver dwell

Thy mercies Lord shall be my song My song on them shall e-ver dwell My song on them shall e-ver dwell

My song on them

thy ne-ver fail-ing truth shall tell To A-ges yet-un-born-my tongue To A-ges yet-unborn my tongue to thy ne-ver fail-ing truth shall tell To A-ges yet-un-

A - ges yet un - born my tongue ing truth shall tell Thy ne - ver fail - ing truth shall tell.

yet - - - un - born my tongue thy ne - ver fail

A - ges yet un - born my tongue thy never thy ne - ver fail - ing truth shall tell.

-- born - - - un - born my tongue ing truth shall tell

N^o 28.

CORINTH.

Psalm 29th N.V.

(L.M.#)

Ye Princes God's glorious God's

Ye Princes in God's glorious tions

Ye Pfinces in God's glorious tions

Ye Princes Ye God's glorious

To God their cheerful

With one consent let all the earth

To God their cheerful

With one consent let all the earth To God their cheer

M.P.

Voi ces raise, Glad ho mage pay with awful mirth, and sing be fore him

with awful mirth,

Voi ces raise, Glad Homage pay with awful mirth, M.P.

Glad homage pay with awful mirth, and sing be fore him

CHO^S. FULL.

fongs of praise Glad ho - - mage pay - - with aw - ful mirth, and sing - - be - -

and sing - - be - -

Glad ho - - - mage pay - - with aw - - - ful mirth, and sing before him

fongs of praise 6 6 5 7 8 5 6 6 5 4 3 and sing be - fore

fore him fongs of praise and sing be - fore him fongs of praise.

- - fore him fongs of praise and sing be fore him fongs of praise.

fongs of praise and sing be - - fore him fongs of praise.

him fongs of praise and sing before him fongs of

TRISAGIUM to the 100th Psalm .

J. Everet .

Ho - ly Ho - ly Ho - ly - - Lord God All things declare thy Ma - jef - ty

MODERATELY.

All things declare thy Majef - ty

Ho - ly Ho - ly Ho - ly - - Lord God All things declare thy Ma - jef - ty

All things declare thy Majef - ty

An - gels and men a - loud do cry a - loud do cry Glory to thee O

An - gels and men - a loud do cry a - loud do cry Glo - ry to thee

Glo - ry to

Lord most high Glo - ry to thee O Lord Glo - ry to thee O Lord most high.
 Glo - ry to thee O Lord most high - Glo - ry to thee O Lord most high.
 O Lord most high Glo - ry to thee Glo - ry to thee O Lord most high.
 thee O Lord most high Glo - ry to thee O Lord Glo - ry to thee O Lord most high.

N^o 30. WITTON.

Psalms 57th. N. V. 7th verse.

(L.M.#) J. Everet.

O God my heart is fix'd 'tis bent O God my heart is fix'd 'tis bent, Its thank
 O God O God my heart is fix'd tis bent,
 O God my heart is fix'd 'tis bent O God my heart is fix'd 'tis bent, Its thank - ful
 O God my heart is fix'd 'tis bent is fix'd 'tis bent, Its

ful Tribute to present, and with my heart my Voice I'll raise and with my heart my Voice I'll raise,

and with - - my - heart my Voice - - I'll raise,

thankful tribute to present, and with my heart my Voice I'll raise and with my heart my Voice I'll raise,

ful Tribute to present, and with my heart my Voice I'll raise and with my heart my Voice I'll raise,

To thee - - my God - - to thee - - my God - - to thee my God in songs of praise.

To thee - - to thee my God - - in songs of praise.

To thee - - my God to thee - - my God to thee my God in songs of praise.

To thee - - my God to thee - - my God - - in - songs of praise.

N^o 31. WINTERINGHAM. Psalm 47th. N.V. Or 34th. D^r. W.

(L.M.#.) adapted by W. Dixon.

O all ye people clap your hands O all ye people clap your hands, and with triumphant voices sing.

O all ye people clap your hands,

O all ye people clap your hands, and with triumphant voices sing.

O all ye people clap your hands O all ye people clap your hands,

No force y mighty pow'r withstands no force &c Of God Of God the universal King of God the universal King.

no Of God the u - ni - ver sal King of

No force the mighty pow'r withstands no force &c Of God the u - ni - ver sal King of God the universal King.

No force no force &c no force &c Of God the u - niver sal King of God of God &c

36 N^o. 32. DUNHAM.Psalm 103^d. N.V. 20. 21 and 22^d. Verses

(L.M.#.)

J. Everett.

The Lord, the u-ni-ver-sal King, In Heav'n has fix'd his lof-ty throne;

The Lord, the u-ni-ver-sal King, In Heav'n has fix'd his lof-ty throne;

To him ye an-gels praises sing to him

To him ye an-gels praises sing, to him ye an-gels

To him, ye an-gels praif-es sing, To him ye an-gels

To him ye An-gels praises sing, to him ye an-gels praises sing To him ye an-

h

ye angels praises sing In whose great strength his pow'r is shewn

prais - - - es sing In whose great strength his pow'r is shewn in whose great strength his

prais - 6 es 5 sing In

gels prais - - - es sing In whose great strength his

In whose great strength his pow'r is shewn in whose great strength his pow'r is shewn.

pow'r is shewn in whose great strength his pow'r is shewn.

whose great strength his pow'r is shewn in whose great strength his pow'r is shewn.

pow'r is shewn in whose great strength his pow'r is shewn.

When marching to thy blest a-bode,

When marching to thy blest a-bode, The wond'ring Multitude sur-

The wond'ring Multitude sur-vey'd;

The wond'ring Multitude sur-vey'd; The pompous state of thee our God In Robes of Ma-jes-ty array'd.

vey'd; The wond'ring Multitude sur-vey'd; The pompous state of thee our God In Robes of Ma-jes-ty ar-ray'd.

Sweet

Solo With

Solo Between both Troops a Vir-gin train,

Solo Loud In-stru-ments brought up the rear

fing-ing Levites led the van,

CHO.^S FULL.

voice and Tim-brel charm'd the ear Between both troops a Virgin train With Voice and Tim-brel charm'd the ear.

Between both troops a Virgin train With Voice and Tim-brel charm'd the ear.

6 3 5 3 6 5

40 N^o. 34. ARABIA.Pfalm 18th. N.V.

(L.M.#)

J. Everett

* 1

No change of times shall e - ver shock, My firm af - fec - - tion fec - - tion Lord to thee;

No change of times shall e - ver shock, My firm af - fec - - tion fec - - tion Lord to thee;

6 6 6 6 5 # 6 6 6 6

For thou hast always been my Rock, a fortress and defence to me. For thou - - hast always

a fortress and defence to me.

a fortress and defence to me.

al - - - ways been my Rock, For thou hast

been my rock Forthou hast always been my rock a fortress and defence to me.

For thou - hast always been my rock a fortress and defence to me.

For thou - hast always been my rock a fortress and defence to me.

always been my rock Forthou hast always been my rock a fortress and defence a fortress and defence to me.

N^o. 35. EPSOM.Psalm 95th. N.V.

(L.M.#.)

J. Everet.

O come O come loud An - thems let - us sing. Loud thanks to our al - migh - ty King.

Loud thanks to our al - migh - ty King.

O come O come loud An - thems let - us sing. Loud thanks to our al - migh - ty King.

O come loud An - thems let us sing. Loud thanks to our al - migh - ty King.

For we our voices voi - ces high should raise. When our Sal - va - tion's rock - we praise.

For we our voi - ces high should raise. When our Sal - va - tion's rock we praise.

For we our voi - ces high should raise. When our Sal - va - tion's rock we praise.

For we our voices voi - ces high should raise. When our when our Sal - va - tion's rock we praise.

When our Sal - va - tion's rock we praise when our Sal - va - tion's rock we praise.

When our Sal - va - tion's rock we praise we praise when our

When our Sal - va - tion's our Sal - va - tion's rock we praise.

When our Sal - va - tion's our

From out thy unexhausted Store, from out thy unexhausted Store, Thy rain relieves thy thirsty Ground,

LIVELY. From out thy un-ex-haust-ed Store, Thy rain relieves Thy rain

From out thy un-ex-haust-ed Store, from out thy unexhaust-ed Store, Thy rain relieves Thy rain relieves thy thirsty Ground

From out thy un-ex-haust-ed Store. Thy rain

Makes lands that barren were before a-bound with corn and useful fruits abound.

Makes land that with corn and useful a-bound.

Makes lands that barren were before a-bound with corn & useful fruits a-bound.

Makes lands that barren

Our Harps that when with Joy we sung, were wont their tune-ful parts to bear, With

Our Harps that when - - - with Joy we sung, were wont their tune-ful parts to bear, With

Our Harps that when with Joy we sung, Were wont their tune-ful parts to bear,

Our Harps that when - - with Joy we sung With

On wil-low Trees that wi-ther'd there.

fi-lent strings neglec-ted hung On wil-low Trees - that wither'd there.

On wil-low Trees that wi-ther'd there.

fi-lent strings neglec-ted hung On wil-low Trees - that wi-ther'd there.

Free my God from those, O set me free my God from those, that in deceit and wrong de-light.

O set me free my God from those, my God from those,

O set me free my God from those that in deceit and wrong de-light.

O set me free my God from those,

N^o. 39. BROOK.

Pfalm 69th. 15th verse for Good Friday.

(L.M.b.)

Lord hear the humble pray'r I make For thy transcending goodness sake, relieve thy suppli-

Lord hear the humble pray'r I make For thy transcend ing goodness sake, relieve thy sup pli

- cant once more, From thy a-bound - ing mer - cy's store.

sup - pli- cant once more, From thy abounding mer - cys store bound - ing mer - cy's store.

- cant once more, - - 6-5 From thy a - bound - ing mer cy's store.

sup - pli - cant once more, From thy abounding mer - cys store bound - ing mer - cys - store.

N^o 40. NORTH WOOD.Psalm 32nd. N.V.

(L.M.b.)

He's blest whose sin have pardon'd gain'd no more in Judgment to - - ap - pear whose guiltre mis - fion has obtain'd

He's blest whose sin have pardon'd gain'd no more in Judgment to - - ap - pear whose guiltre mis - fion has obtain'd

and whose re - pen - tance is - - sincere repentance is fin - cere.

and whose re - pen - tance is fin - cere and whose repentance is fin - cere.

and whose repentance is fin - cere and whose re - pen - tance is fin - cere.

and whose re - pen - tance is fin - cere and whose re - pen - tance is fin - cere.

N^o 41.

ALBION.

Pfalm 130th. N.V. or Hymn 104th. B. 2^d. D^r. W.

Dixon.

My Soul with pa-tience waits for thee - - the liv - - ing Lord My hopes are

My Soul with pa-tience waits for thee - - the liv - - ing Lord My hopes are on - - - thy

My Soul with pa-tience waits for thee - - the liv - - ing Lord My hopes are on thy

on thy pro-mise built. Thy never failing word thy ne-ver failing word.

promise pro-mise built. Thy never failing word thy ne-ver failing word.

pro-mise pro-mise built. Thy never failing word thy ne-ver failing word.

My hopes are on thy promise built. thy ne-ver failing word.

50 N^o. 42. ROME.Psalm 31^{ft}. N. V. 19. 20. 23. and 24th verses.

(S.M.#)

Dixon.

How great thy mercies great thy mercies are, to such - to such - as fear thy name.

How great thy mercies thy mer - cies are, to such - -

How great thy mer - cies great thy mer - cies are, to such - to such - as fear thy name.

How great thy mercies thy mer - cies are, to such - -

Which thou for those that trust thy care, dost to the World pro - claim.

Which thou for those that trust thy care, dost to the world proclaim dost to the

Which thou for those that trust thy care, dost to the World pro - claim.

Which

N^o. 43.

LUDLOW.

Psalm 51^{ft}. N.V. 1. 8. 9. and 15. Verses.

(S.M.#.)

51

J. Stevenson.

Havemercy, Lord on me, as thou wert e - - - ver kind; Let me op
 as thou wert e - - - ver kind;
 Havemercy, Lord on me, as thou wert e - - - ver kind; Let me op
 as thou wert e - - - ver kind;

press'd with loads of guilt, thy wonted mercy find - - - thy wonted mer - cy find.
 of guilt, - - - thy wonted mer - cy find thy
 press'd with loads of guilt, thy wonted mercy find - - - thy wonted mer - cy find.
 of guilt, - - - thy wont - ed mer - cy find thy

SHORT METRE, MINOR KEY.

N^o. 44. GOSPORT MEETING. Psalm 25th. N.V. or Hymn 74th. B. 2^d. D. I. W.

(S.M.b)

Dixon.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "To God, in whom I trust To God in whom I trust, in whom I trust, I lift my heart and". The piano part includes fingerings (6, 5, 4, 3, 2) and dynamic markings (p, Cres).

To God, in whom I trust To God in whom I trust, in whom I trust, I lift my heart and

To God, in whom I trust, in whom I trust, *p* *Cres*

To God, in whom I trust in whom I trust To God in whom I trust, I lift my heart and

To God, in whom I trust, To God in whom I trust,

The second system of the musical score continues the composition. It features the same four-staff layout. The lyrics are: "voice; I lift my heart and voice; O let me not be put to shame nor". The piano part includes fingerings (5, 4, 3, 6, 6, 5, 4) and dynamic markings (f, p, Cres, f).

voice; I lift my heart and voice;

voice; I lift my heart and voice; *p* *Cres* *f* O let me not be put to shame nor

voice; I lift my heart and voice; *p* *Cres*

f nor let my foes re-joice. - - - *p* nor let - - - *f* nor let - - - *h* my foes re-joice.

nor let my foes re-joice. - - - *f* nor let - - - *f* nor let - - - *h* my foes re-joice.

let my foes re-joice nor let my foes re-joice. nor let - - - *f* let - - - *h* my foes re-joice.

nor let my foes re-joice. - - -

N^o 45. WIGAN.Psalm 31^{ft}. N.V. or. 23 D^r. W.

(S.M.b.)

Defend me Lord from shame de-fend me Lord from shame for still I trust in thee;

Defend me Lord from shame for still I

Defend me Lord from shame for still I trust in thee I trust in thee;

Defend me Lord from shame for still I trust in thee;

as just, and righteous is thy name, from dangers set me free. from danger set me free, from danger set me free, from danger set me free.

as just and righteous is thy name, from dangers set me free. from danger set me free, from danger set me free, from danger set me free.

from dangers set me free. from danger set me free, from danger set me free, from danger set me free.

from dangers set me free. from danger set me free, from danger set me free, from danger set me free.

To bleſs thy choſen race, in mer- cy, Lord, in- cline; and

To bleſs thy cho - - - ſen race,

To bleſs thy cho - ſen race, to bleſs thy cho - ſen race, in mer - - cy, Lord, in - cline; and

To bleſs thy cho - ſen race, to bleſs thy cho - ſen race,

cauſe the brightneſs of thy face on all thy Saints to ſhine on all thy Saints to ſhine on all thy Saints to ſhine,

on all on all

cauſe the brightneſs of thy face on all thy S^{ts} to ſhine on all thy Saints to ſhine on all thy Saints to ſhine.

on all thy ſaints to ſhine

DAMASCUS.

Pſalm 136th. N.V. 1.2 and 3^d. Verſes .
148. Dr. W. 1.2.9. and 10. Verſes .

Dixon.

MODERATELY.

CHO^S BRISK.

CHO.^{S.} BRISK.

Full Organ.

con-stant friend, His boundless love shall never end for God does

con-stant friend, His boundless love shall ne ver - end - for God does prove for God does

Bassoon

prove our con-stant friend For God does prove our constant friend his boundless love shall ne ver end.

prove our con-stant friend For God does prove our constant friend his boundless love shall ne ver end.

ff

ff

ff

N^o 48. CONSTANTINOPLE. Psalm 37th. N.V. Or 146th. D. w. as the 113th (P.M.#.)

Dixon.

Though wick-ed men - - - though wick-ed men though wick-ed men grow rich or great

MODERATELY. Though wick-ed men - - - though wick-ed men grow rich or great

Though wick-ed men - - - grow rich though wick-ed men grow rich or great

MODERATELY. Though wick-ed men though wick-ed men grow

6 3
4 3

M/p BRISK

ful- cefs - ful state Thy an-ger or thy en - vy raise for they cut down like

M/p BRISK

yet let not their suc- cefs - ful state Thy an-ger or thy en - vy raise for they cut down like

6 5
4 3

6 5 6 5
3 4 3

tender grafs, or, like young flow'rs, a - way fhall pafs, For they, cut down like tender grafs, like

ten der grafs, or, like young flow'rs, a - way fhall pafs, For they, cut down like tender grafs, like

Bassoon 5 6 5 4 5

For they cut down like

ten - der grafs, or like young flow'rs, a - way fhall pafs, whose blooming beau - - ty fhall de - cays.

tender tender grafs,

ten - der grafs, or like young flow'rs, a - way fhall pafs, whose blooming beau - - ty fhall de - cays.

tender tender grafs, Bassoon 5 6 5 4 5 6 6 6 6 7 5 4

60 N^o. 49. JEHOSHAPHAT'S VALLEY.Psalm 50th. D^r. w.
1. 3. 4. and 5th Verses.

(P. M. #.)

Dixon

The God of Glory sends his Summons forth, calls the South Na - tions and a - wakes the North,

GRAVE.

The God of Glory sends his Summons forth, calls the South Na - tions and a - wakes the North,

8 6 5 6 5 4 #

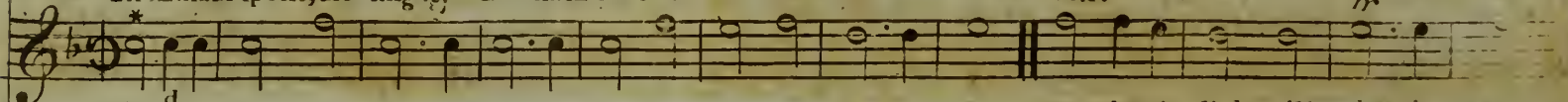
From East to West his Sov'reign or - ders spread, Through distant Worlds and regions of the Dead.

From East to West his Sov'reign or - ders spread, Through distant Worlds and regions of the Dead.

6 5 6 4 3 7 5 6 4 4 5 7



The L^d hath spoke, the mighty God hath sent his Summons all a - broad M.P.

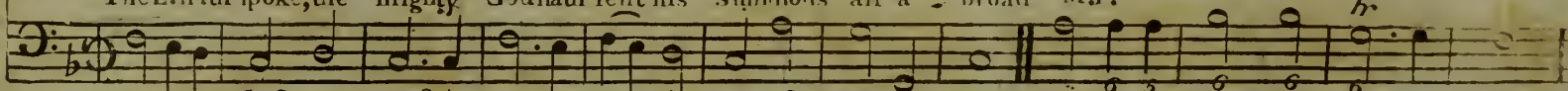


The L^d.

From dawning light till day



The L^d hath spoke, the mighty God hath sent his Summons all a - broad M.P.



6 7 5 6
3

5 6 7
3 4 5

6

5

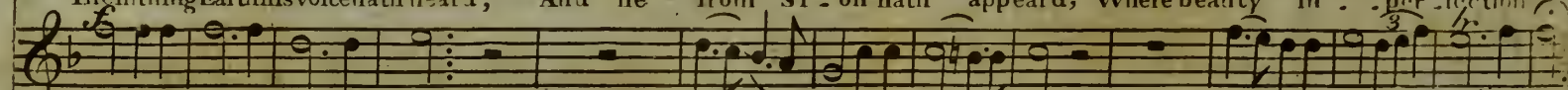
6

4

From dawning light till day

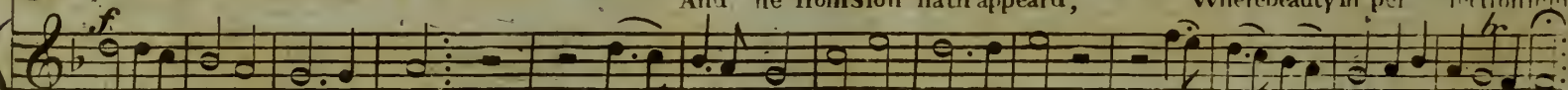


The lifting Earth his voice hath heard, And he from Si - on hath appear'd, Where beauty in - per - fecti - on

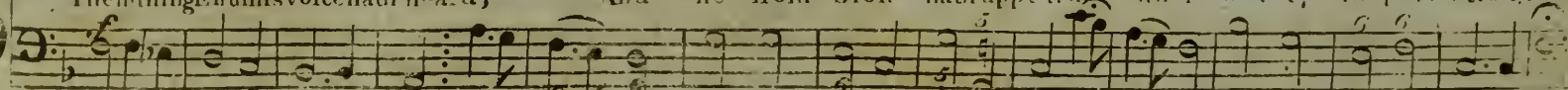


And he from Sion hath appear'd,

Where beauty in per - fecti - on



The lifting Earth his voice hath heard, And he from Sion hath appear'd, Where beauty in per - fecti - on



6 6 4 6 6 6
4 2

5

6

4

2

And

he

from

Si - on,

Sion

hath

appear'd,

where

beauty

beauty

in

per -

fection

in

per -

fection

in

per -

fection

HYMN for EASTER DAY

W. Dixon.

DUET Affettuoso.

Treble Counter Tenor Treble

Since Christ our Passover is slain a sacrifice for all; Let all with thankful hearts agree, to keep the Festival.

FULL CHO.

Let all with thankful hearts agree, to keep the Festival to keep the Festival.

Let all with thankful hearts agree, to keep the Festival.

- 2 Not with the leaven as of old Of Sin and malice fed; But with unfeign'd sincerity, And truths unleaven'd bread.
- 3 Christ being rais'd by pow'r Divine, And rescu'd from the grave Shall die no more, Death shall on him No more dominion have.
- 4 For that he dy'd, 'twas for our Sins He once vouchsaf'd to die, But that he lives, he lives to God, To all Eternity.
- 5 So count your Selves as dead to Sin, But graciously restor'd, And made henceforth alive to God, Through Jesus Christ our Lord.

CAROL for CHRISTMAS DAY.

Dixon

DUET Treble and Tenor alternately.

Moderato

As Shepherds watch'd their flocky care, an Heav'n-ly An-gel did ap-pear,

Rinf.

Shepherds at-tend to you - I bring, glad Ti-dings of - a new born King.

ff

FULL CHO. after each Verse.
Tenor.

ff

Loud Ho-san-nas send on high Raise your Voices to the Sky Raise your Voices to the Sky,

ff

VIVACE

Treble.

ff

Bass.

Loud Ho-san-nas send on high Raise your Voices to the Sky Raise your voices to the Sky,

mf *Cres* *il* *f* *mf* *Cres* *f* *ff*

Hymns of praises e-ver sing to this new born Heavenly King to this new born Heavenly King

mf *Cres* *il* *f* *mf* *Cres* *f* *ff*

Hymns of praises e-ver sing to this new born Heavenly King to this new born Heavenly King

mf *Cres* *f* *ff*

mf *Cres* *f* *ff*

Tenor

3.^d

In Bethlem Town this blessed Morn,
The Saviour of mankind is born,
Born of a Spotless Virgin pure,
Free from all Sin, from guilt secure.

CHORUS.

Treble

4.th

Arise your tender care forsake,
With hasty steps your Journey take
To David's City, there you'll find,
The great Redeemer of Mankind.

CHORUS.

Tenor

5.th

In Swaddling Clothes the Babe behold,
No costly garb his limbs unfold.
Laid in a Manger there you'll see,
The Pattern of humility.

CHORUS.

Treble

6.th

To save us from eternal Death,
The great MESSIAH came on earth.
Then let us with united Voice,
In Loud Hosanna's all rejoice.

CHORUS.

DUET, Moderately.

HYMN for WHITSUNDAY.

Dixon.

Tenor.

He's come let ev - ry knee be bent all Hearts new Joys re - sume;

Counter

Let na - tions Sing let na - tions sing with one consent, the Comfor - ter, is come.

Let na - tions Sing let na - tions sing with one consent, the Comfor - ter is come.

FULL CHO.

Let na - tions Sing let na - tions sing with one consent, the Comforter is come the Comforter is come,

Let na - tions Sing let na - tions Sing sing &c

Let na - tions Sing let na - tions Sing sing with one consent, the Comforter is come the Comforter is come.

Let na - tions Sing let na - tions sing &c.

- 2 No troubled thoughts molest our peace, This day all grief retire, Let ev'ry fear for ever cease, And ev'ry doubt expire,
- 3 Hail blessed Spirit not a soul But doth thy goodness feel, Thou dost our darling Sins controul, and fix our wav'ring zeal.
- 4 Thou to the conscience dost convey The checks which all must know, Thy motions bid us flow the way, The gives us strength to go.
- 5 As Pilots by the Compass steer, Till they their harbour find; So do thy Sacred breathings here Guide ev'ry wandering mind. Shore.
- 6 The flesh may strive, our course - time reach, The worlds rough Billows roar, But by thy help we're sure to reach the safe Eternal

INDEX to the PLAIN PSALMS.

		Page			Page			Page			Page
A			Barnstaple		P.M. #102	G			Lynn		P.M. #14
Abridge	C.M.	6	Brampton	P.M.	103	Grimfby	C.M.	1	M		
Andover	C.M.	15	C			Grazebrook	C.M.	7	Mincheſter	C.M.	19
Athens	C.M.	16	Clifton	C.M.	5	Glouceſter	L.M.	58	Miles's Lane	C.M.	21
Aſhley	C.M.	24	Cefarea	C.M.	9	Greens 100 th pp ^m	L.M.	59	Melchizedech	C.M.	22
Arundel	C.M.	25	Canterbury	C.M.	8	German	L.M.	52	Milton	C.M.	23
Antioch	C.M.	36	Chimes	C.M.	14	Gofport	S.M.	92	Madrid	C.M.	49
Alperam	C.M.	50	Colcheſter	C.M.	20	Guildford	L.M.	59	Macedonia	L.M.	59
Acton	L.M.	57	Crowle	C.M.	38	H			Moreton	L.M.	62
The Auricula	L.M.	75	Clandon	C.M.	41	Henley	C.M.	18	Midford	L.M.	62
Artaxerxes	L.M.	76	Carlifle	C.M.	43	Haſelton	C.M.	48	Meſſingham	L.M.	65
Arabia	L.M.	77	Collingham	C.M.	45	Hotham	L.M.	55	Minſhall	L.M.	70
Armley	L.M.	81	Cambridge	C.M.	52	Hardway	L.M.	63	Milbank	L.M.	72
Antworth	L.M.	81	Cumberland	L.M.	57	Hull	L.M.	64	Morning Hymn	L.M.	78
Albury	S.M.	87	Chicheſter	L.M.	53	Hungerford	P.M.	115	Manſfield	S.M.	92
Anthony	S.M.	87	Cheſterfield	L.M.	83	I			Mariborough	P.M.	116
Aynhoe	S.M.	88	Chobham	L.M.	86	Irifh	C.M.	11	N		
Athover	P.M.	104	Cranley	S.M.	96	J			Newark	C.M.	2
Alton	P.M.	108	Carlton	S.M.	97	Jeruſalem	P.M.	112	Northampton	C.M.	10
B			Chriſtchurch	P.M.	106	K			Nineveh	C.M.	20
Bedford	C.M.	6	Cheſea	P.M.	107	Kew	S.M.	94	Nazereth	C.M.	26
Befthorp	C.M.	11	D			Kelham	S.M.	95	Newton	C.M.	26
Burton	C.M.	17	Denbeigh	L.M.	66	Kerſal	S.M.	100	Norwich	C.M.	33
Bofton	C.M.	30	Derby	L.M.	76	Kingſton	P.M.	115	Newport	C.M.	42
Bethany	C.M.	37	Darwent	L.M.	80	L			New Goſport	C.M.	55
Bethpage	C.M.	37	E			Lambeth	C.M.	4	New Court	L.M.	60
Bangor	C.M.	39	Everly	C.M.	29	Lewiſham	C.M.	4	New Caſtle	L.M.	71
Benſon	C.M.	50	Elenborough	C.M.	44	Lamech	C.M.	9	O		
Bethel	L.M.	61	Eaton	C.M.	46	Leah	C.M.	27	Orange Street	C.M.	3
Bramcourt	L.M.	61	Evening Hymn	L.M.	72	Lewis	C.M.	27	Oxford	L.M.	78
Brunſwick	L.M.	65	Eagle Street new	S.M.	89	Market Lavington	C.M.	17	Old 104 th	P.M.	118
Bath	L.M.	70	Epping	S.M.	93	Lincoln	C.M.	46	Old 100	L.M.	71
Beckwith	L.M.	73	Eſher	P.M.	105	Lebanon	L.M.	65	P		
Babylon Streams	L.M.	82	F			Leeds	S.M.	73	Peters	C.M.	7
Barnby	S.M.	99	Fenning	C.M.	34	Lnodicia	L.M.	77	Portsmouth Old	C.M.	23
Bingham	S.M.	101	Funeral thought	C.M.	47	Limhouſe	L.M.	55	Petworth	C.M.	34
Burlington	S.M.	101	Flawborough	P.M.	109	Langworth	S.M.	58	De Profundis	C.M.	45

XVI	Page		Page		Page		Page				
Portsmouth New	C.M.	52	Stifford	C.M.	16	Spittle	S.M.	93	Wakefield	C.M.	47
Philippi	L.M.	53	St. James	C.M.	19	Surrey	S.M.	98	Walfal	C.M.	49
Pitts 100 Pfalm	L.M.	54	St. Ains Old	C.M.	19	St. Hellens	P.M.	105	Woodbridge	C.M.	51
Pocklington	L.M.	80	St. Georges	C.M.	21	Sarepta	P.M.	117	Worplefdon	C.M.	51
Plymouth	S.M.	89	Swanick	C.M.	23		T		Wareham	L.M.	55
Peterffield	S.M.	90	Stow	C.M.	29	Tiberias	C.M.	28	Winchelsea	L.M.	55
Peckham	S.M.	94	Samaria	C.M.	33	Trumpet	P.M.	110	Wilton	L.M.	58
	Q		St. Ives	C.M.	42		U		Wilds	L.M.	68
Queenborough	C.M.	32	Syria	C.M.	48	Uffington	C.M.	25	Winterbourn	L.M.	79
	R		St. Marks	L.M.	54		V		Westbury	L.M.	79
Ramoth	C.M.	14	Sleaford	L.M.	64	Vienna	C.M.	30	Wakefield New	S.M.	50
Ripon	C.M.	41	Shaftsbury	L.M.	69	Virginia	L.M.	84	Winthorp	S.M.	95
Rochford	L.M.	67	Shoreham	L.M.	69	Venice	P.M.	111	Warton	S.M.	97
The Rose	L.M.	75	Scarborough	L.M.	74		W		Wirksworth	S.M.	99
Reading	P.M.	113	St. Gregory	L.M.	74	Whitley	C.M.	18		Y	
	S		St. Nicholas	L.M.	83	Willowby	C.M.	28	Yarmouth	S.M.	100
Southwell	C.M.	2	Send	L.M.	85	Windfor	C.M.	39			
Swinderby		1	Sutton	S.M.	88	Wentworth	C.M.	40			
Sydenham	C.M.	12	Silver Street	S.M.	91	Workfop	C.M.	40			
St. Davids	C.M.	8	Stumminfter	S.M.	93	Westferham	C.M.	42			

INDEX to the FUGUES and HYMNS

A			Page			E			Page			L			Page			R			Page															
Arabia	-	-	L.M.	#	158	Egham	-	-	C.M.	#	124	Liverpol	-	-	C.M.	#	128	Redbourn	-	-	C.M.	#	119													
Albion	-	-	S.M.	#	167	Ephefus	-	-	L.M.	#	146	Lincoln	-	-	C.M.	#	142	Rocheſter	-	-	C.M.	#	141													
Abingdon	-	-	C.M.	#	129	Epſom	-	-	L.M.	#	159	Litchfield	-	-	C.M.	#	145	Rome	-	-	S.M.	#	168													
B						Emſworth						-	-	L.M.	#	161	Lainham						-	-	L.M.	#	156									
Bath Chapel	-	-	C.M.	#	138	G						Ludlow						-	-	S.M.	#	169	S													
Buringham	-	-	C.M.	#	143	Girton	-	-	C.M.	#	126	M						Stockwith						-	-	C.M.	#	126								
Biſhley	-	-	L.M.	#	164	Grantham	-	-	C.M.	#	139	Marlow	-	-	C.M.	#	124	Spaldforth	-	-	C.M.	#	127	W												
Brook	-	-	L.M.	#	165	Goſport Meeting	-	-	S.M.	#	170	Mamham	-	-	C.M.	#	133	St. Andrews	-	-	C.M.	#	137	South Moulton						-	-	L.M.	#	148		
C						Gainſborough						-	-	P.M.	#	180	N						Z													
Cambridge New	-	-	C.M.	#	124	H						Nettleton						-	-	C.M.	#	123	Witton						-	-	L.M.	#	151			
Corinth	-	-	L.M.	#	147	Halifax	-	-	C.M.	#	121	Normanton						-	-	C.M.	#	140	Wintringham						-	-	L.M.	#	153			
Constantinople	-	-	P.M.	#	175	Harpſwell	-	-	S.M.	#	173	Northwood						-	-	L.M.	#	166	Wigan						-	-	S.M.	#	171			
D						Hymn for Eaſter day						-	-	181	Newbury						-	-	C.M.	#	143	Owſton						-	-	C.M.	#	122
Darking	-	-	C.M.	#	135	Hymn for Chriſtmas day						-	-	182	O						P															
Doncaſter	-	-	C.M.	#	136	Hymn for Whitiſunday						-	-	184	Poole						-	-	C.M.	#	144	Zion						-	-	L.M.	#	162
Durham	-	-	L.M.	#	154	J						Jehoſhaphat's Valley						-	-	P.M.	#	178														
Damaſcus	-	-	P.M.	#	174																															



